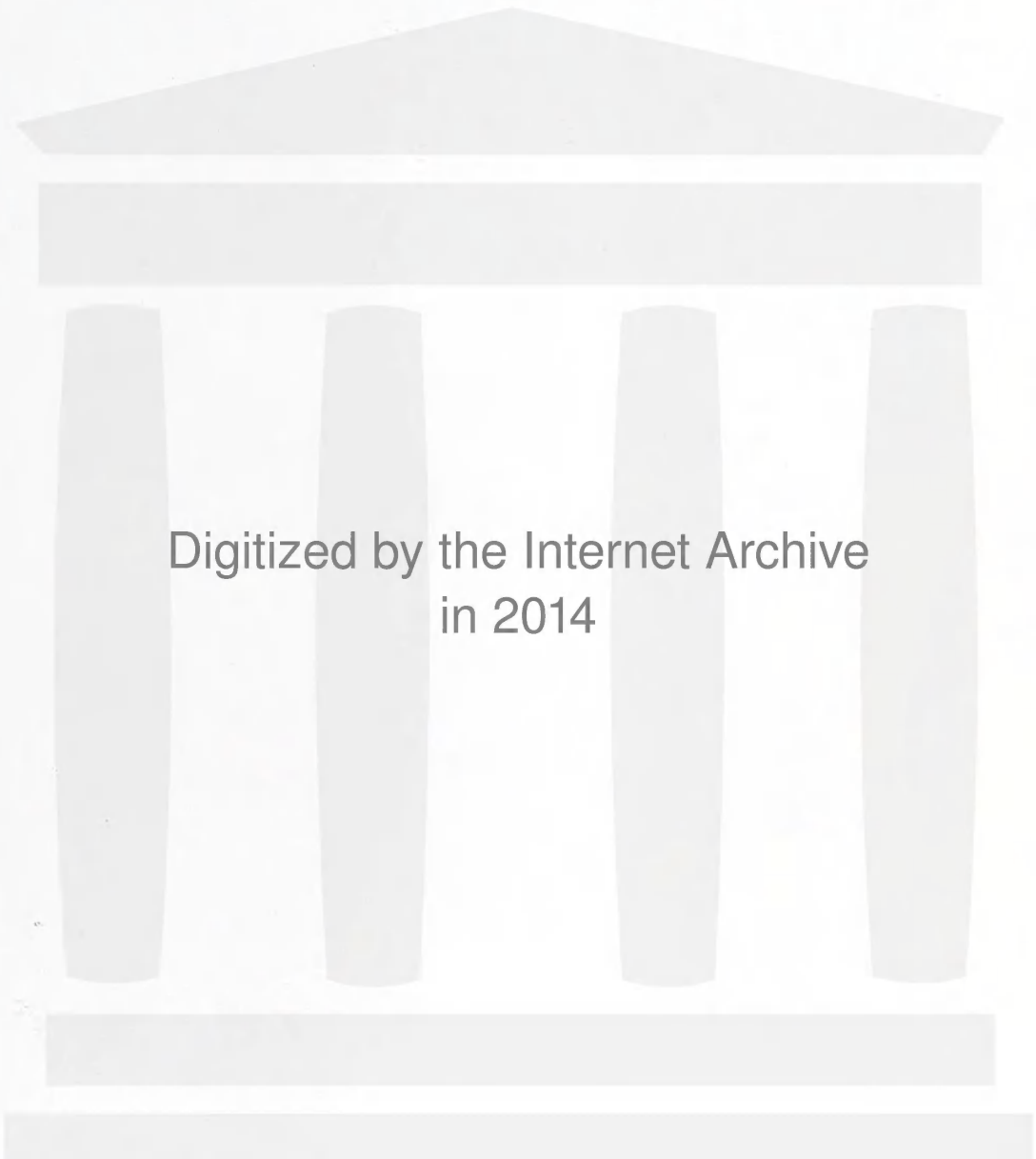
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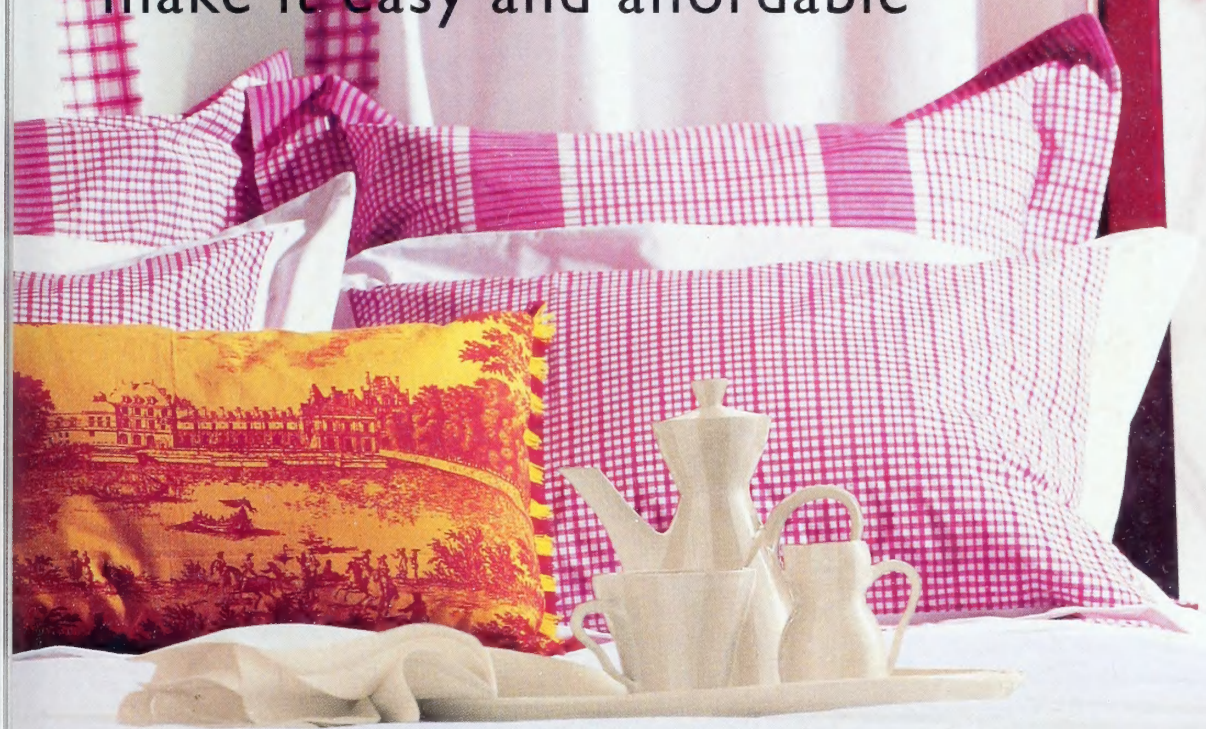
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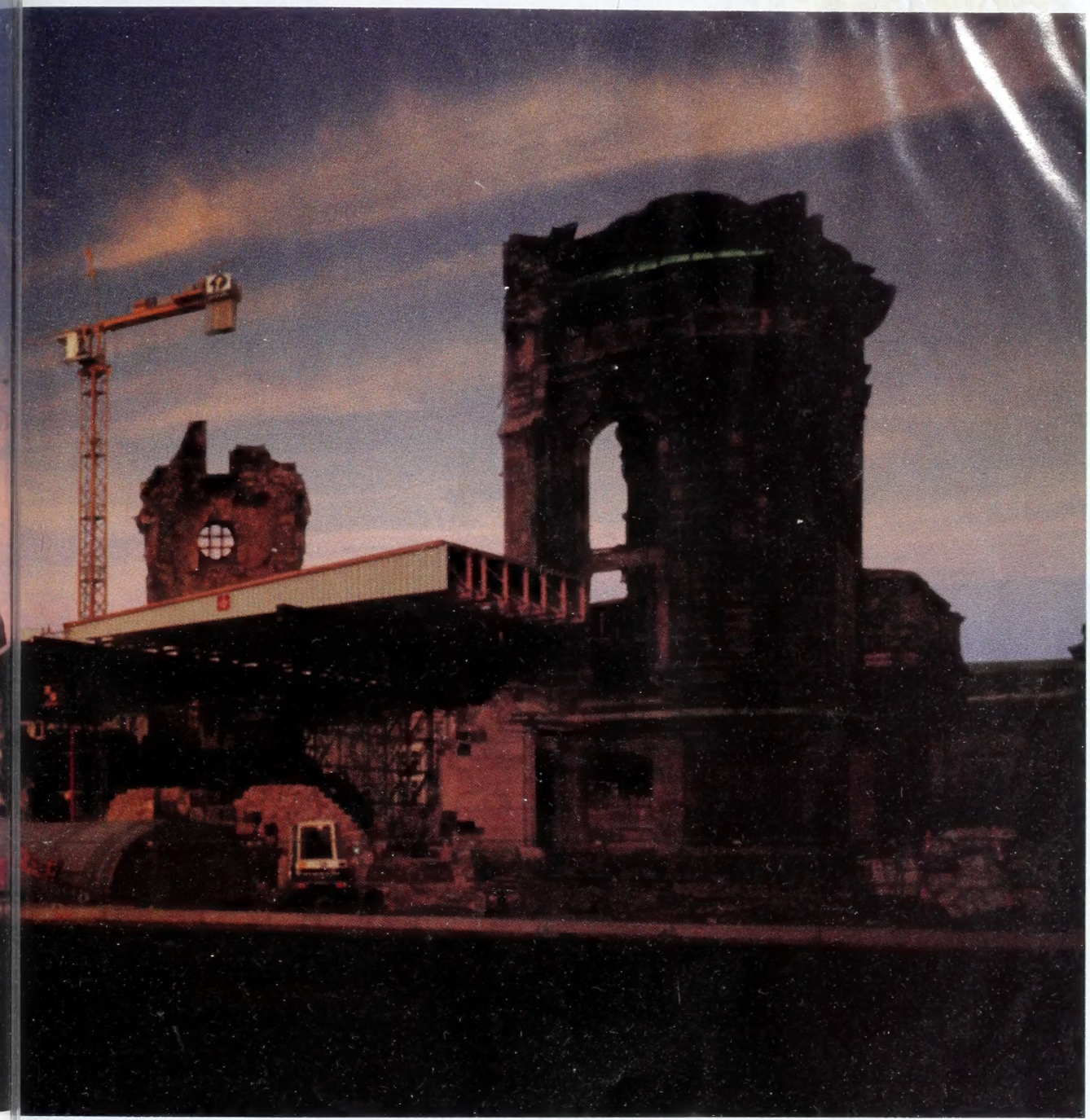
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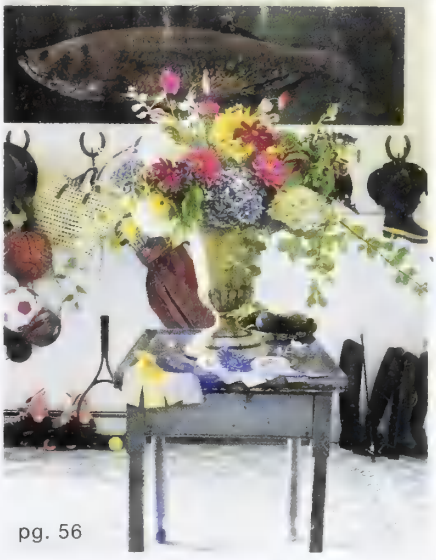
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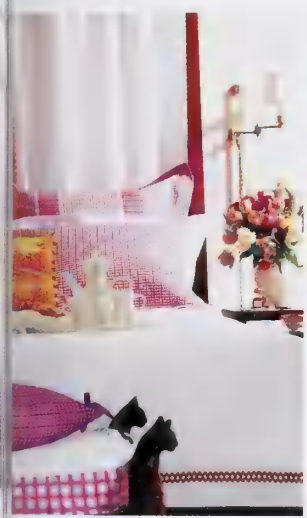
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On a new red four-poster, three different red-checked and plaid pillowcases by Liz Claiborne help create a crisp and friendly bedroom. Cooling it down: white sheets used for bed curtains (edged with a check) and duvet cover (trimmed with rick-rack). See page 84. Photograph by Scott Frances.

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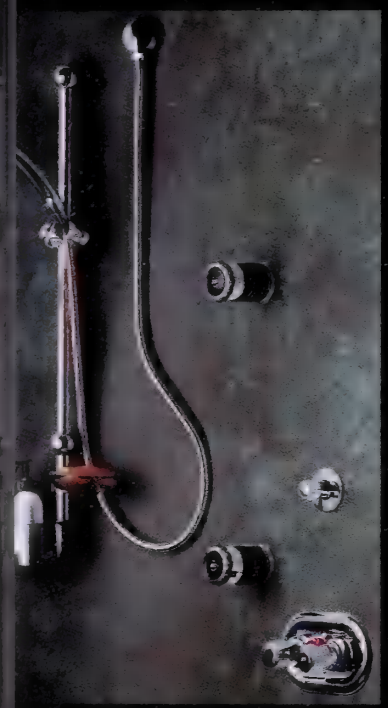
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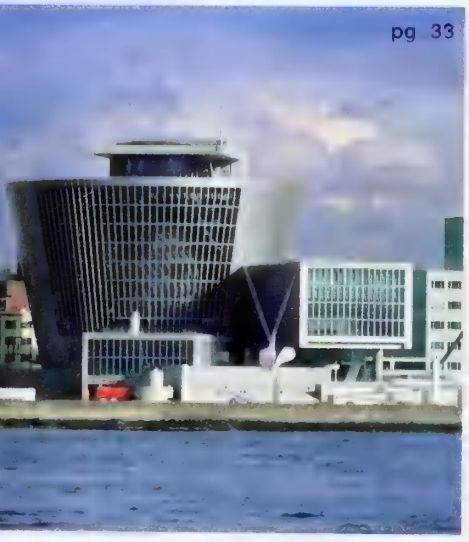
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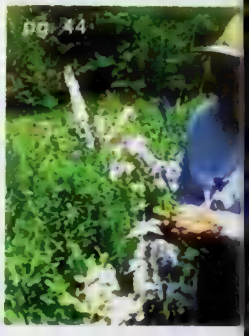
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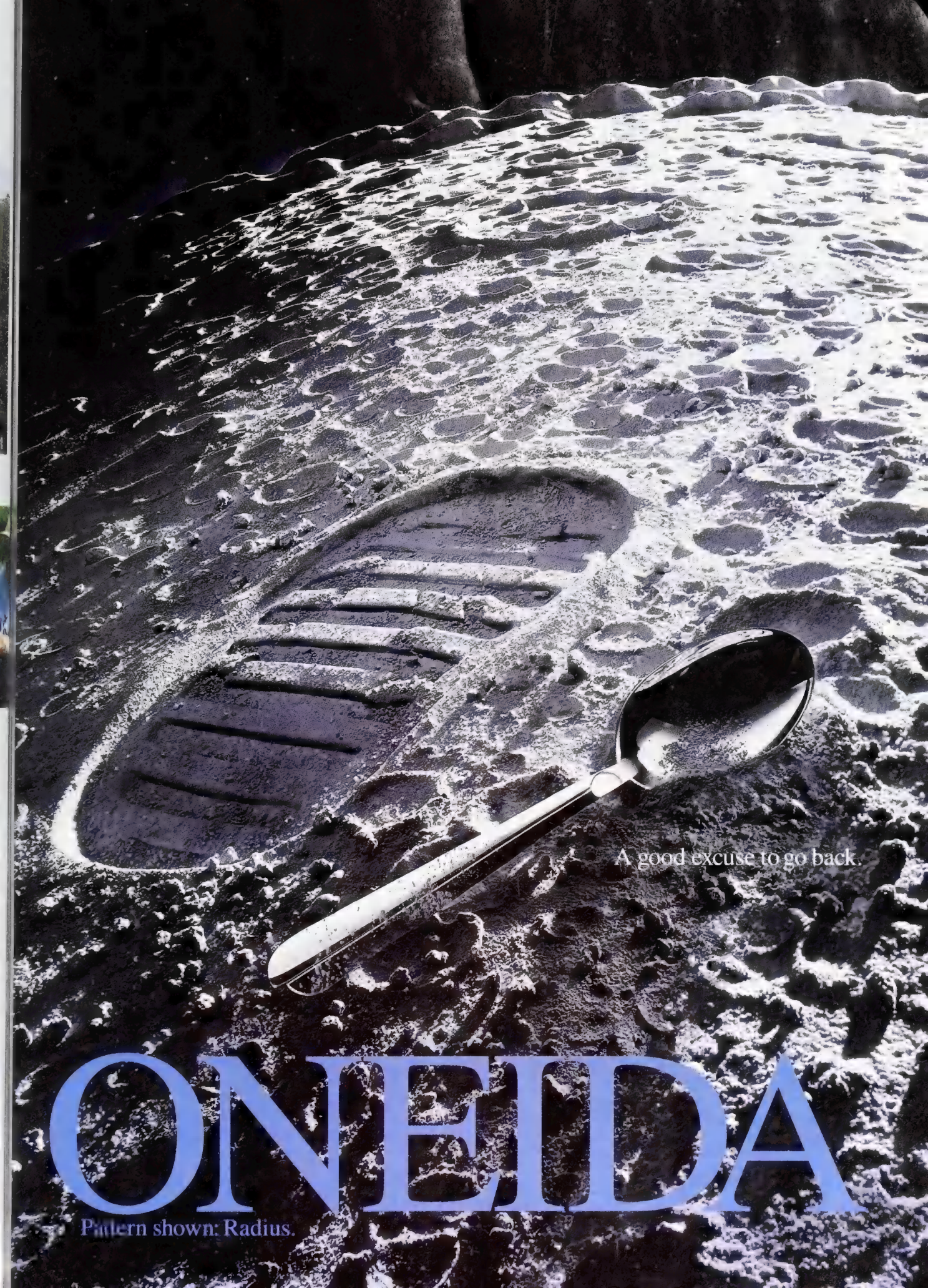
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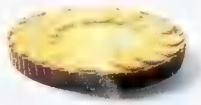
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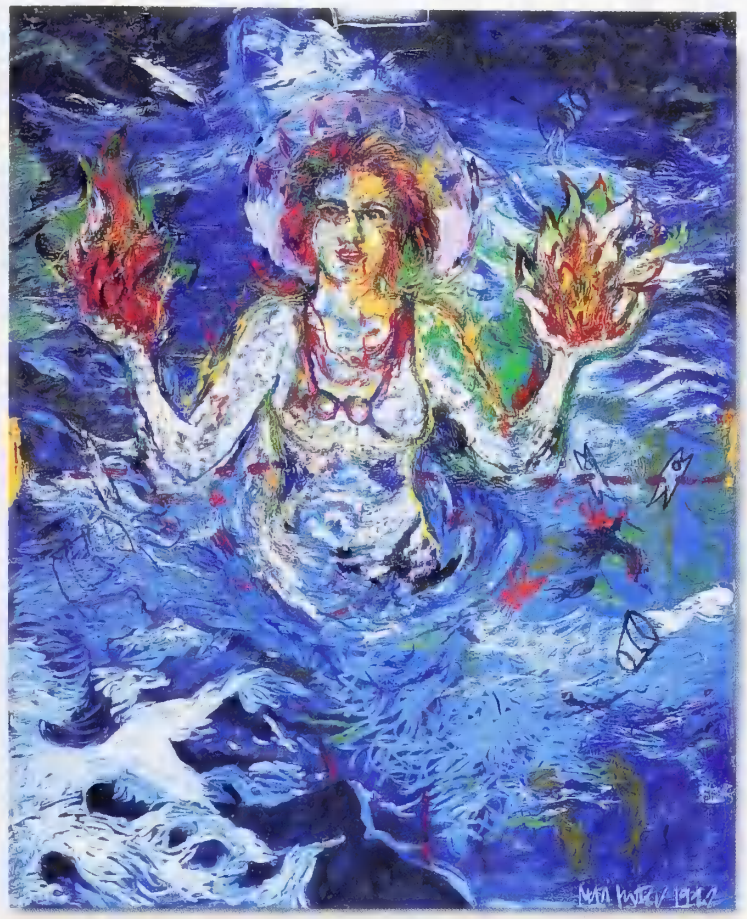


Frida Kahlo (Mexico). *Naturaleza muerta, pitahayas*, 1938. Madison Art Center, Wisconsin. Bequest of Rudolph and Louise Langer



Alicia Penalba (Argentina). *Foyer des Mers*, 1959. Contemporary Collection of The Cleveland Museum of Art

They speak the same language.
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Mari Mater O'Neill (Puerto Rico), *Paisaje en Fuego #2 Autorretrato*, 1992, Collection Mr. and Mrs. Pedro Munoz Marin, San Juan, Puerto Rico

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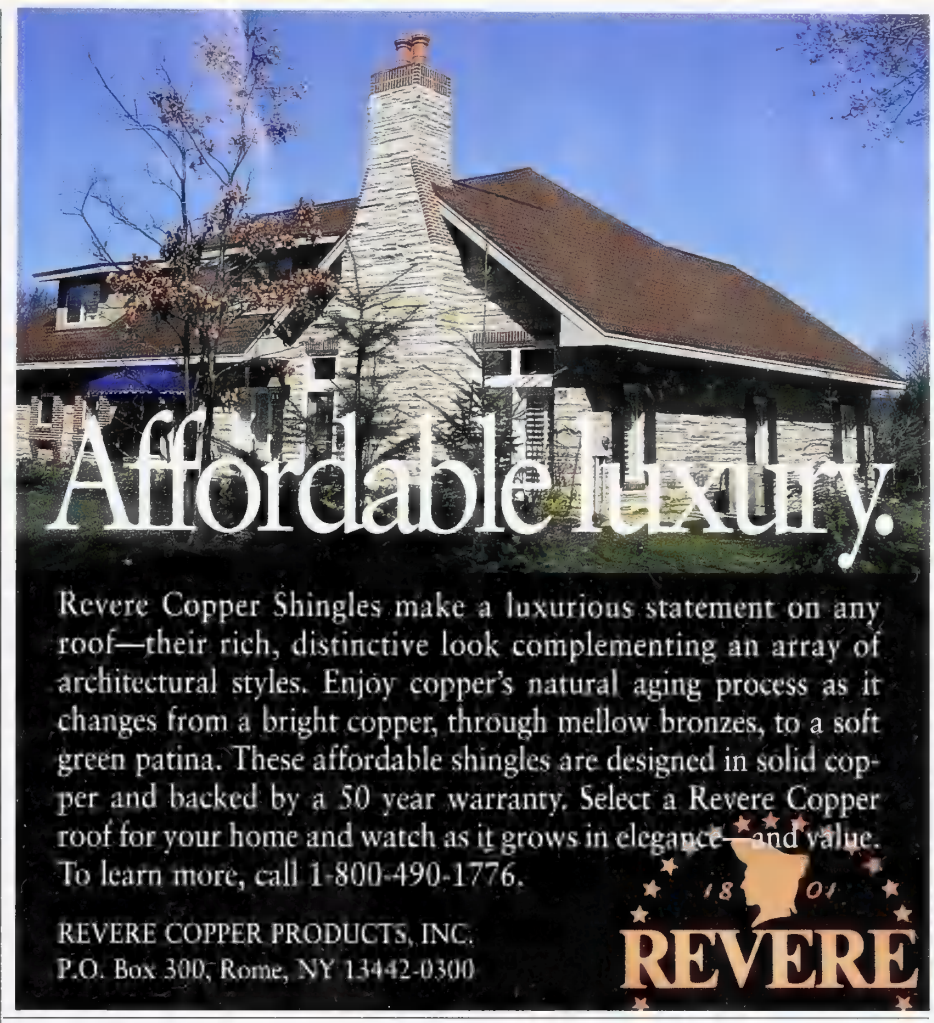
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Two thousand acres

BY K.E. SMITH

In the clutter of bills and catalogs waiting in the mailbox, I find one thing I'm eager to open. The small pink envelope is addressed by hand, and there's a real stamp showing sign language for "love." The postmark tells me there's news from the valley: a good start for the day.

Because I was drawn there like a fly to a cowpat, my parents used to arrange for me to spend a good chunk of every summer in the valley. That's what we call our part of the Genesee Valley, even though our farm spreads over a high plateau. Its two thousand acres, a family corporation in western New York State, are speckled with white two-story houses inhabited by Macauleys, my mother's side of the family. Many of the houses are within sight of one another but separated by grainfields, pastures, some woods, and a landing strip for small planes. The wind is always blowing and the first clothes hung out on the line often dry before the last of the load is up. At the cow barn, 800 cows, almost all Holsteins, cluster like so many wavy piano keys. Ten silos, mostly blue, stand sentinel, "Merrimac Farms" and a U.S. flag emblazoned on their sides.

When we drove there, the names of towns along our route sounded magical—Upper Black Eddy, Manunka Chunk, Tunkhannock, Wyalusing Rocks, Tawanda, Horseheads, Big Flats, Painted Post. As I sat alone in the backseat of my parents' car, I would mouth them under my breath like incantations to hurry us along. If I rode with an aunt or uncle, the backseat was usually full of cousins. We played car color-counting games, even though we knew that black always won. We sang "I've Been Working on the Railroad," and endless rounds of "Row, Row, Row Your Boat" until the adults could bear it no longer and imposed five minutes of silence, which we made bearable with giggles and pokes.

My parents may have wondered what drew me to Merrimac Farms. Certainly I worked harder there than I ever did at home, where there was a housekeeper whose duties included picking up after me. On the farm, all the cousins, visiting and resident, had chores. In Aunt Ruth's or Aunt Weppie's households, where I usually stayed, we got a list each morning. I learned to paint fence rails, peel potatoes, and eventually to drive a tractor to cultivate soybeans. With my cousins I gleaned peapods after the farm machinery finished harvesting. We rode home jarred silly in the back of a stake-body truck and sat on the stoop shucking until our fingers resembled green caterpillars.

The Macauleys have been horse people for as far back as anyone can remember, and the attraction for some of my >

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There was no telling whose car, pickup, tractor, or horse might be parked in the yard when we got back to the house

suburban cousins was the chance to ride horseback every day. I had my own horse at home in New Jersey, and I had been thrown, kicked, and dragged with one foot caught in the stirrup often enough not to be interested. While my cousins rode, I sat under a pear tree next to Cousin Tom's 4-H pheasants and read another *Bobbsey Twins* book. When the others rode to hounds, I watched in a car from the hilltops.

Over the years, I was attacked by every animal known to the barnyard: a bantam rooster, a mother goose, a pony that kicked first and looked for a reason later, a perverse burro that bit the hand that fed him, and a brood sow that could have killed me if I hadn't reached the kitchen shed first. Hovering and buzzing over the entire scene were the flies. The farm animals' tails switched like erratic pendulums, the yellow sticky tapes in every kitchen were glutted with squirming black masses, and woe befell any child who didn't close the screen door.

But neither wild horses nor pesky flies could destroy my enthusiasm for the valley. I loved the constant flow of family—driving, walking, or riding from house to field to barn to town. There was no telling whose car, pickup, tractor, or horse might be parked in the yard when we got back. Or whose dogs would greet us. They traveled up and down the road as often as the people, and spent the night wherever they happened to be when the moon rose. Depending on the house, you could sit at the kitchen table or stand doing dishes and keep track of everyone by looking out the window and scanning the rim of the plateau. "Here comes Pam. Gram, get your coat on." "There's Sandra's truck. She must be helping out over to Brian's." "That Peggy! Never even slowed down for the stop sign." We watched out for each other.

Not that everyone was pleasant all the time. My great-uncles terrified me with their coarse, unkempt ways. The weather could be sunny, but when they appeared in the kitchen, usually to talk horses, they brought with them the air of a dank and foggy heath. One day, when I was small, Great Uncle Rob suddenly peered into my face, twiddled his spruce-twig eyebrows, and squinted. We were nose to nose and I scowled, dark-haired and skinny among my robust and golden-haired cousins. Chewing tobacco was on his breath as he declared, "That one looks like she came from a different rooster." And so I had, but Uncle Andy assured him that I was a real Macauley, Ellen's girl. The talk turned to the price of oats and I pranced out into the sunshine, my birthright reaffirmed.

My great-grandparents settled in the Genesee Valley when they came here from Ireland in 1873. As their eight sons and daughters came of age, they spread out and started their own farms and businesses. We kids all knew the Merrimac Farms stories of how they worked sixteen-hour days to get by, how the aunts had to can food from the garden all summer long.

Like every farm, Merrimac is at the mercy of the weather. In summer there is the worry that the wells will run out of water or a drought will ruin the crops. During dry spells, algae covers most of the pond, the parched corn leaves turn in and begin to look like pineapple plants, and the dirt and the livestock's hooves crack. We kids didn't use to notice the tension in the air. I remember once when it finally rained, the grownups stood on the porch while we danced around on the beige, crunchy lawn like druids until our feet were muddy and our hair and clothes were drenched. No one stopped us.

Uncle Andy is the kind of man who still, in his seventies, doesn't seem complete without a child in tow. On the mornings I got up early enough, I used to ride with him in the milk truck to the dairy—run by more cousins—in the next town. We bounced along, windows down, milk cans clunking behind us like so many well-fed and happy robots. The truck had no radio but the cow barn did, so Uncle Andy knew the lyrics to all the popular songs. I sang along as loud as I could, up one big hill and down the other, as full as a milk can with unencumbered joy.

According to family legend, it was Great Aunt Tilly who suggested in 1955 that we start an annual reunion and invite back the Macauley renegades who had absconded to foreign parts like Arizona and Long Island.

The first year set the pattern for those to follow. We rented a nearby private park. Sugar Creek Glen had a swim hole with a waterfall, a roofed pavilion for meals, a field big enough for quoits and sack races, and his-and-hers three-holers for bathing suit changing and other matters. To transport the Merrimac Farms kids to the Glen, Uncle Tim bought an old red fire engine. On the morning of the big day we piled on top and, accompanied by the generous music of the muffler-free engine, ragged blue chicory whipping in our wake, we drove to the reunion in style.

It was hot, the middle of a dry spell, and almost everyone went swimming, even the white-bodied farmers, their brown arms and heads looking as if they were screwed on from someone else. We gimped over the stones and fell into the water. Once there, you could swim underwater, lift rocks, and hope to find a crayfish. Or pretend you were one and pinch the toe of an unsuspecting grownup, then swoop toward the waterfall and surface behind it, safe and hidden. Best of all was to climb up to the slate ledge and jump into the water with the falls, then give yourself over to the swirl of the current, the fern-framed sky turning in glinting circles overhead, until your bottom bumped on the stones of the shore beyond.

Innocent of the perils of cholesterol, we downed deviled eggs, treacle scones slathered with butter, and any vegetable concoction that could be encased in mayonnaise. The beverage of choice was, of course, whole milk from the family dairy.

Some older cousins captured us kids for relays, and the women competed to see who could peel an apple fastest in one spiral. While the men played quoits, they argued about our Macauley heritage. The great-uncles maintained we were Scotch (the more literary "Scottish" never crossed their lips), because our early ancestors lived in the Hebrides. The younger generation insisted we were Irish because our >

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Theirs (left) feel "boardy" after a few washings. Not ours.

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There are roughly two hundred living descendants of my great-grandparents, and we're expecting half of them tomorrow

great-grandparents came to the U.S. from County Antrim, where the family had lived for who knows how many generations. As usual, Great Uncle Rob sputtered that if he thought he had a drop of Irish blood in him, he'd let it out. As usual the cousins countered that if we were born in Ireland we must be Irish. "It isn't where you're born that matters. It's who ya are," said Great Uncle Dave, exasperated by such incomprehensible thickheadedness. Then he put his thumbs in his empty belt loops, leaned forward, and delivered his master stroke: "If the cat gave birth in the oven, you wouldn't call them biscuits!"

I rode home the night of that first reunion in the cab of the fire truck, wedged between my mother and her brother Tim. The engine droned and the moon traveled with us as we floated up and down the swells of cornfield and pasture. Biscuits or kittens, Scotch or Irish, it was all the same to me. As my eyes closed, and my head drooped onto my mother's shoulder, I had no doubts about where I had come from or where I belonged.

Forty years later I still feel the warmth of those summers. I wish the same for my two young daughters, but we live in Ohio, a two-day drive. Summers my husband and I are often abroad, teaching. When we're not, there are softball games and church camp that shouldn't be missed, and after my mother died, the reunions lost their luster. Other people's interest in the reunion waned, too. My mother's generation got tired of organizing the yearly production, and mine wasn't ready to take it on. After twenty-six years the reunion fizzled out.

Macauleys like me, who live somewhere else, missed the chance to catch up on family doings, although the residents know each breath the others take. Family intimacy can suffocate some people and it's especially hard on bridegrooms. When they realize they have married not just a woman but a sizable family, they sometimes feel overwhelmed. A new husband doesn't have to be a farmer, but it helps if he's Presbyterian, votes Republican, doesn't smoke, knows horses, and likes to play cards.

It's hard for some young Macauleys to break away. Cousin Pattie's daughter earned a substantial scholarship to Vanderbilt University in Nashville, but she had barely moved into her dorm when she was hit with a mortal case of homesickness. Within days she returned to the valley and enrolled at the University of Rochester, where she could commute from home.

There's a lot to be gained by staying put. As my mother's Ellen's girl. The talk turned to the price of oats ares of the corout into the sunshine, my birthright reaffirmed way my cousins

My great-grandparents settled in the Genesethey come into they came here from Ireland in 1873. As their s a person work daughters came of age, they spread out and stad to misbehave. farms and businesses. We kids all knew the Mhere are people stories of how they worked sixteen-hour days few victims of the aunts had to can food from the garden all count) may be

Like every farm, Merrimac is at the mercy oily card games In summer there is the worry that the wells When someone water or a drought will ruin the crops. During dy father used to covers most of the pond, the parched corn leavily is there for all of us, whether for fun, profit, or shelter from a high win

So it is with a surge of the old milk-can joy that I read t invitation in the pink envelope in my mailbox. Pattie, disco certed by her daughter's ignorance of who is who at a fam funeral, has decided that after a thirteen-year hiatus t Macauley clan will have another reunion. High time.

I have no trouble persuading my family to attend. Alice, o eleven-year-old, hopes to ride horseback every day. But she wear a helmet, and nowadays the stirrup has a release in ca she's thrown. Ellen, who's thirteen, looks forward to socializi with dozens of cousins, and my husband, thank goodne enjoys the hubbub. The traditional third weekend in July fin us on our way, well equipped with audio cassettes, although do our share of singing, too. When we count car colors, red the hands-down winner.

I know I will see changes on the farm. Houses are trad depending on whether families are in the growing or shrinki stage. There are no more trips to the dairy; a silver tank tru comes to the milking parlor and draws milk out of a vat. T flies are noticeably missing. The new livestock feed contain substance that prevents fly larvae from hatching in the manu The newest tractor is a windrower, a green titan with a conditioning and stereo in the cab. Although I'd sooner tu my children over to a fire-breathing dragon, they can't wait sit on high with Great Uncle Andy and control its gargantu paddles. Walkie-talkies augment plateau scanning to ke track of who is where.

It's late in the day when we finally ascend the chicory-lin road to Merrimac Farms. The girls are asleep, but they rou when I shift into low gear. Ellen says she caught a glimp through the trees of blue silos reflecting sunshine, and I f the old ineluctable pull. When we reach the top, I step on t gas. I scan past the paddock, past a fallow field, to Tom a Georgia's house where it's obvious the pre-reunion festivit have begun. The cars parked along the road have a color array of license plates. There are roughly two hundred livi descendants of my great-grandparents, and we're expecti half of them tomorrow. There's already a crowd having supp on the lawn. We lumber down the bumpy lane between t maples. Two dogs lope alongside, barking.

I am unfolding out of the car and preparing to stretch wh my heart stops. Near the house, my mother is bending ov chastising a dog. From the back, I know her stocky figure, h gray-blond hair, but when she straightens, I recognize Patt Rubber-kneed, I walk to greet her. She hugs me hard and tal my arm to lead me over to some middle-aged women w look suspiciously like Sandra, Peggy, and Pam. "You kno Pattie says and winks, "when you came to the stop sign, y never even slowed down." ■

K.E. Smith wrote "Flower Child" for Thoughts of Home, March 1993. She is a freelance writer and editor and an adjunc instructor in German at Miami University in Oxford, Ohio.





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EDITOR: SARAH SHAW BY ELIZABETH MAYHEW

We've pruned a dozen rose fabrics—some new, some classic—for you to pick from



Clockwise, from blue stripe above:

Hinson pinstripe is dotted with small buds. Through decorators, call 212-475-4100.

Yellow roses hand-printed by Jobs, $55 a yard. From Royal Sweden: 201-912-8128.

Alternating stripes of climbing roses, from Ralph Lauren, $60 a yard. For stores: 212-642-8700.

Mark Hampton's opulent wild roses. From Kravet, through decorators: 800-645-9870.

Colefax & Fowler's rose trio print is based on a document found at Bowood House. At Cowtan & Tout, through decorators: 212-753-4488.

Souleiado's Chantal combines plump red roses and pale green stripes, $42 a yard. Call 207-288-2828.

Green vines surround rose clusters on polished cotton. From Fonthill, through decorators: 212-755-6700.

Brunschwig & Fils' coral Manon was adapted from a 17th-century block-printed French wallpaper. Through decorators, call 212-838-7878.

Roses dance on a pale blue cotto from Williamson Documentary Fabrics, $42 a yard. At the Copper Lanter 203-637-3553.

Laura Ashley's Pelham Stripe is reminiscent of a well-worn English cottage fabric, $40 a yard. Call 800-367-2000.

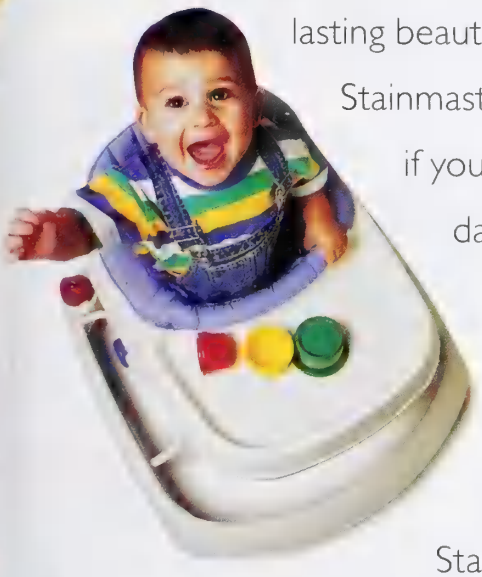
From Bloomcraft come roses in full bloom on sepia, $16 a yard. At Calico Corners: 800-777-9933.

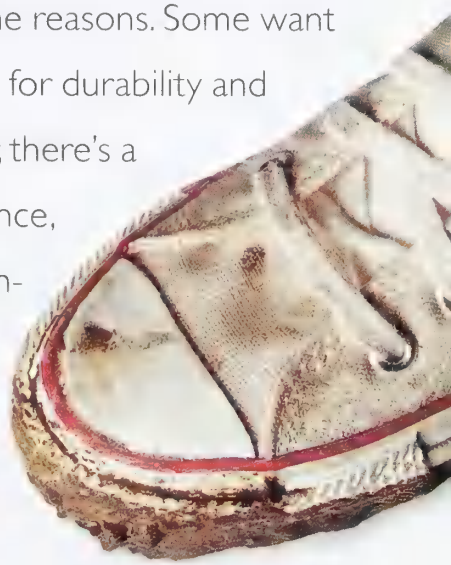
Dramatic long-stemmed roses from Schumacher. Through decorators, call 800-332-3384.

For more details, see Reader Information

There are a number of reasons there are a number of Stainmaster carpets.

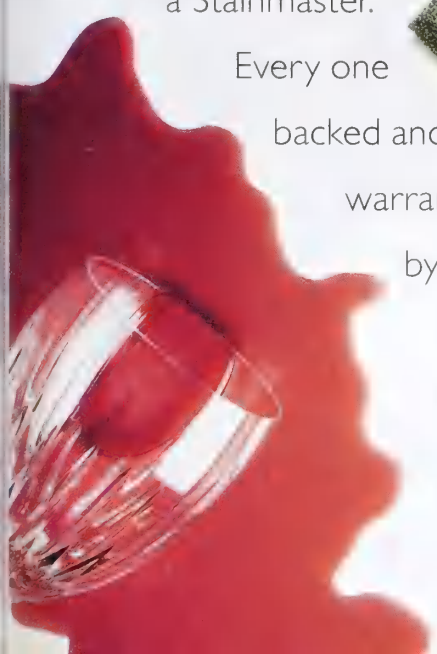
Let's face it, not everyone chooses a carpet for the same reasons. Some want elegance and high fashion, while others are looking for durability and lasting beauty. Yet, no matter what you're after, there's a Stainmaster that's perfect for you. For instance, if you want the carpet that sets the standard in stain and soil protection, there's Stainmaster Plus™. Or, combine beauty and luxury with durability in the Stainmaster Grand Luxura™.





Stainmaster Xtra Life®, on the other hand, is designed to stand up beautifully to traffic, while Stainmaster MasterLife™ was created with oversized fiber technology for lasting beauty in the most extreme conditions. And though different, each carpet has one important thing in common – they're all a Stainmaster. Every one backed and warranted* by DuPont. So remember, when you walk into your carpet store, insist only on DuPont Approved Stainmaster Carpet. After all, you have your reasons.





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*See store for details

BY SUSAN INGLIS

Whether cast in aluminum by Pennsylvanian metalsmiths or hand-pressed of clay by Kenyan artisans, the garden planter has become a small piece of art. Use these versatile pots to make a portable garden, indoors or out



[1]



[2]



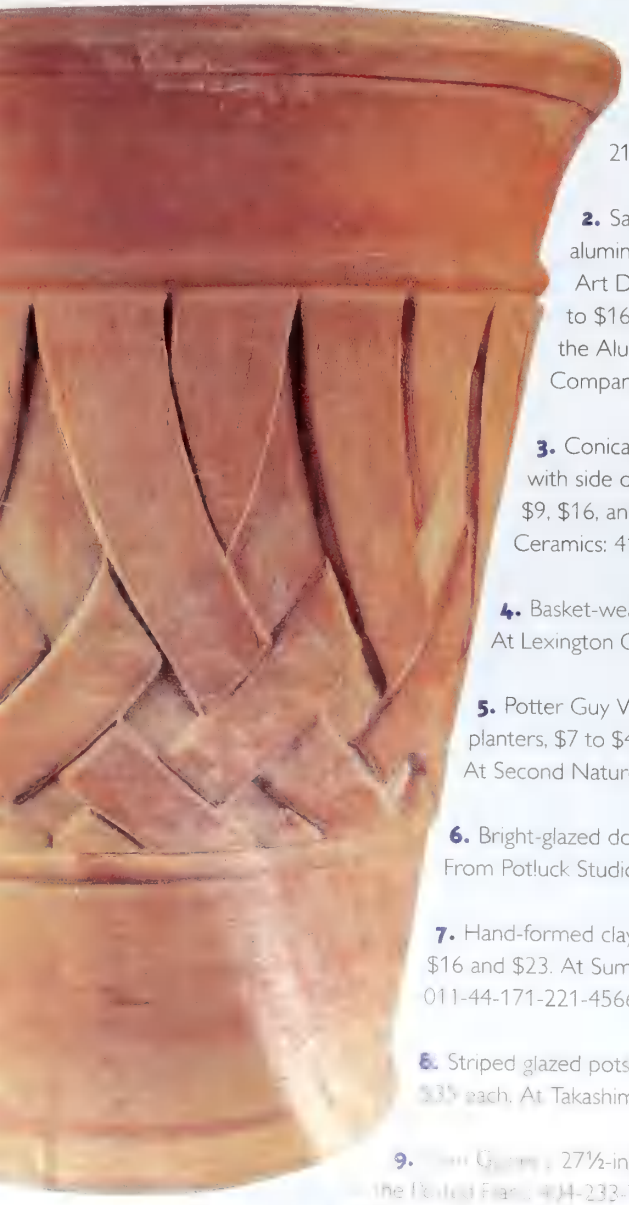
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1. Etched-finish French terra-cotta pots, $35 each. At Takashimaya: 212-350-0100.

2. Sand-cast burnished-aluminum planters in Art Deco style: stepped, $8 to $16; fluted, $20. From the Aluminum Pottery Company: 610-995-2995.

3. Conical terra-cotta planters with side opening for drainage, $9, $16, and $26. From Crossley Ceramics: 415-332-5170.

4. Basket-weave-pattern urn, $165. At Lexington Gardens: 212-861-4390.

5. Potter Guy Wolff's terra-cotta planters, $7 to $42, depending on weight. At Second Nature: 914-232-5723.

6. Bright-glazed dotted pots, $23 each. From Potluck Studios: 914-883-5111.

7. Hand-formed clay pots from Kenya, $16 and $23. At Summerill & Bishop Limited: 011-44-171-221-4566.

8. Striped glazed pots from Christian Tortu, $35 each. At Takashimaya: 212-350-0100.

9. [illegible], 27½-inch-tall planter, $950. [illegible] 914-232-7800.



[7]



[8]

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BY SUSAN INGLIS

How to perk up your patio or give a room the freshness of a garden? Try a curvy woven-aluminum chair, a canvas floorcloth entwined with flowers, or plates adorned with tender new vegetables



A tin finial salvaged from an old building tops a wrought-iron plant shelf 4 feet tall, $850. From the Garden Room: 212-879-1179.



Cast with Modernist curves, an aluminum garden chair is perfectly comfortable left bare, $627. From Paul Weaver Studio: 415-558-8564.





Dragonflies alight—on a recycled-steel wall hook, $16. Call Signs of the Times: 415-494-7190.

The art of garden illustrator Madison Cox crops up in the new Le Jardin Topiare fabric from Quadrille. Throug decorators, call: 212-753-2995.



Heller's Watersaurus holds 2 gallons and plays on a sleek prehistoric shape, $14. At Bed, Bath and Beyond: 212-255-3550.



For cultivated tastes: porcelain salad plates generously sprinkled with fresh-shelled peas, radishes, and artichokes, $255 for four. Call A. Raynaud: 908-935-1143



A French baluster-back bench lends an architectural look to the garden, $4,700. At Maienza: 312-337-7075.



A handsome mahogany dining table designed by John Danzer has a shelf for stacking extra platters and place settings, $2,950. At Munder Skiles: 212-724-9438



The best seat on the lawn is a painted-cedar lounger that folds up, $135. From Jud [illegible] American Country: 516-28[illegible]



Carter Keffury's hand-painted floorcloths are inspired by 15th-century Roman woodcuts of garden plans, $1,400. From Lemonheads: 215-625-9363.

For more details, see Reader Information

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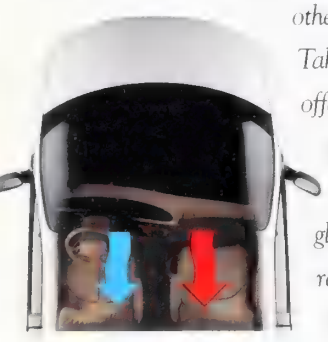


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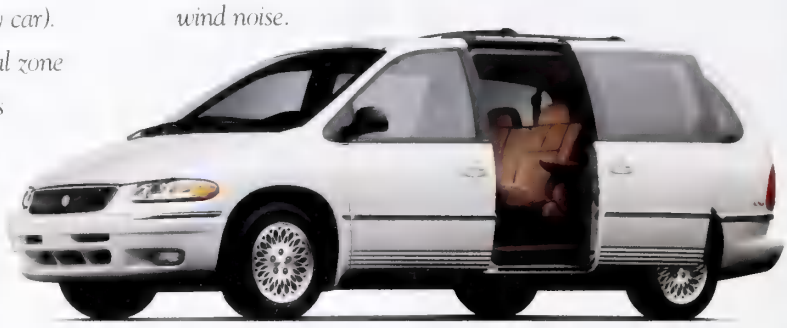


Take in the panoramic view offered by a windshield 32 percent larger in glass area and broad expanses of glare- and heat buildup-reducing Solar Control and sunscreen glass throughout. The interior design is smooth and finely finished with close attention to detail. At night, the instrument panel lighting glows a subtle blue-green.

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Outside, every element of the Town & Country LXi is sculpted to please your sight and slip the wind. Its aerodynamic shape is easy on the eyes and helps cut wind noise.



You'll also be pleased by the convenience of a driver's side sliding door—the only such door available on a minivan today. Its tracking design makes both sliding doors open and close almost effortlessly. (And the middle track is integrated into the rear window frame.) Town & Country's step-in height is 1.5 inches lower than before. Easy in, easy out.

Of course, Chrysler Town & Country is still a minivan—and boasts all of the convenience and practicality that the originators of the minivan have been bringing to families for over a decade. Like storage space—pockets, drawers, bins, cup holders and cargo space—that sedans can only dream of. Quad Command bucket seats in the second seat position. And in the third seat position, our new Easy Out Roller Seats,™ on tough but smooth-rolling nylon wheels. All seatbacks can fold to form flat surfaces, or the seats can be removed altogether. Which means that you can take home that mahogany Edwardian table the other luxury car drivers had to pass up.



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CHRYSLER TOWN & COUNTRY

The Ultimate

BY MARTIN FILLER

Concrete visions

Japan's Tadao Ando, master of form, volume, and light, wins the coveted 1995 Pritzker Prize



Architect Tadao Ando of Osaka, Japan



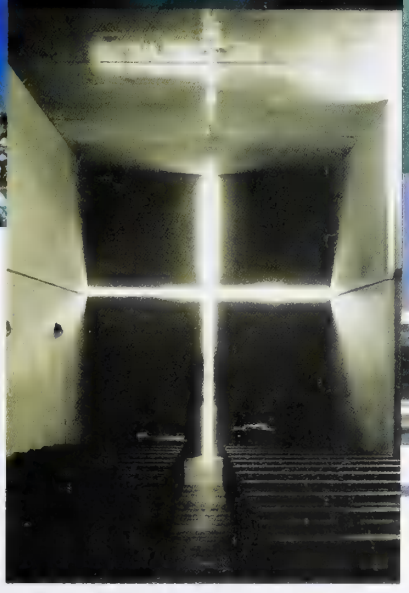
Water Temple, Hyogo, Japan



Japan Pavilion, Expo '92, Spain



Church on the Water, Hokkaido, Japan



Church of the Light, Osaka, Japan



Raika Headquarters Building, Osaka, Japan



Suntory Museum, Osaka, Japan

In Ando's expert hands, concrete takes on the elegance and warmth of stonework

In my view, architecture's most prestigious award, the Pritzker Prize, has never had a more deserving recipient than this year's laureate, the 53-year-old Japanese master Tadao Ando. Among the welter of extraordinary architectural talents who emerged during Japan's unprecedented prosperity in the 1980s, the Osaka-born-and-based Ando has prevailed as the most gifted and consistent of them all. In due course he may even be seen as his country's preeminent 20th-century architect.

Rejecting easy historical borrowings, Ando creates highly original modern spaces that attain the elusive fusion of Eastern and Western architecture. He makes buildings that seem universal in their balance of introspection and assertiveness, asymmetry and centrality, refinement and raw strength. Since Louis Kahn died two decades ago no architect has imbued form, volume, and light with such compelling physicality and palpable spirituality.

Ando's favorite material is concrete, now disdained by many other designers as cold and inhuman. In his expert hands, however, it takes on the elegance, subtlety, and warmth of fine stonework. He can even get concrete to appear practically weightless, recalling traditional Japanese wood-and-paper panel construction.

The independent minded Ando—a working-class original who was a truck driver and a prizefighter long before he became a prizewinner—started late in architecture, which he taught himself without formal education. He has been unaffected by the recent Postmodernist and Deconstructivist trends pursued by so many of his contemporaries, making his confident restraint seem all the more eloquent. From such early schemes as his cubic concrete Rokko Housing in Hyogo, begun in 1978, to his arklike wooden Japan Pavilion at Expo '92 in Seville, Spain, Ando has relied on powerful geometry, exquisite craftsmanship, superb proportions, and discreet detailing to convey the repose and timelessness we associate with classical Japanese art, which was a formative influence on the modern aesthetic.

Ando's religious structures—four Christian sanctuaries and a Buddhist water temple—are some of the most moving of our time. The concrete altar wall of his Church of the Light of 1987–88 in Osaka is pierced by four window slits that compose an enormous luminous cross, a simple but unforgettable expression of that elemental symbol. Ando always goes straight to the heart of the matter, giving us monuments that strip away all but the most essential reasons why we build.



Both sides of the bronze Pritzker Architecture Prize Medallion. The prize carries a $100,000 award

BY ELIZABETH H. HUNTER

Paper trail in Williamsburg



If you go to Colonial Williamsburg this summer, don't miss the George Wythe House on the Palace Green (near right). During the past year the interior of the brick mansion, ca. 1750, has been radically transformed. Gone are the austere whitewashed rooms with blue-green trim that epitomized colonial decorating for many Americans. The woodwork is now yellow ocher, but the real surprise is the lush wallpaper: a red damask pattern in the parlor (far right), bold blue paper in the hall (top right and center), for example.

For years the curators at Colonial Williamsburg suspected that the Wythe house had several papered rooms, but they didn't have a scrap to prove it. "The plaster was completely replaced around 1800, so we didn't even have traces of glue," says curator Margaret Pritchard. What she did have, however, were records of wallpaper in every other house on the Green, as well as advertisements placed in the local newspaper by retailers importing English wallpapers. It did not seem likely that George Wythe, owner of one of the grandest houses in town, would live with old-fashioned whitewash when his neighbors were papering their walls. A recent paint analysis convinced the curators to make the switch. "When we discovered the ocher woodwork we knew the walls had been papered," says Pritchard. "The ocher trim against white walls looked terrible." To visit, call 800-HISTORY.

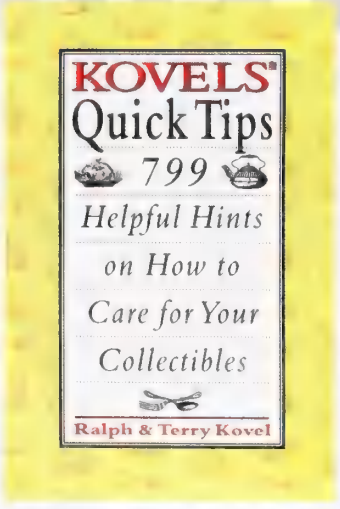






BOOKS

Three pros share their secrets, teaching us to care for our collectibles and prepare authentic Provençal dishes



BY JILL KIRCHNER

With their newest book, *Kovels' Quick Tips: 799 Helpful Hints on How to Care for Your Collectibles* (Crown), antiques experts and House Beautiful columnists Ralph and Terry Kovel aim to be the Heloise of the collectibles trade, offering homemade remedies and clever ideas for cleaning, storing, repairing, and displaying your collectibles. Over the course of forty years of collecting, the Cleveland couple has "learned many of these tips the hard way," admits Terry Kovel. "I'm the one who removed the silver plating on a Sheffield candlestick by taping Christmas decorations on it, and I also washed ivory before I learned that it shouldn't be bright white." A sampling of the book's useful tidbits:

•Denture cleansers remove discoloration inside old glass bottles.

•In a pinch, try Worcestershire sauce to clean brass, tartar control toothpaste to polish silver.

•To remove white water rings from furniture, rub the spot with a mixture of mayonnaise and toothpaste. Wipe, then polish.

•Expose ivory to light to keep it a warm white color; otherwise it will darken. Clean ivory with denatured alcohol, not water.

•Don't wrap and store silver plate in newspaper. The ink will slowly remove the silver plating.

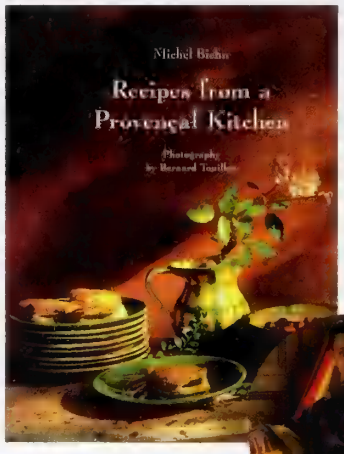
•Use a hair dryer set on cool to dust ornate pieces of porcelain.

•If heavy furniture leaves dents in the carpet, put an ice cube on the spot to freeze it and help it spring back.

•[illegible] and other porous pottery [illegible] from a beauty parlor.

BY CHRISTOPHER PETKANAS

With Provence and *le style Provençal* more fashionable and influential than ever, Michel Biehn's time is now. Working out of his handsome 19th-century mansion in the old market town of l'Isle-sur-la-Sorgue 14 miles east of Avignon, Biehn is an antiques dealer who also collaborates with local artisans to produce rustic furniture (contemporary rattan kitchen chairs and coffee tables) and pottery (pitchers and bowls in a luminous butter-yellow glaze, right). He also designs clothing for women, taking affectionate inspiration from traditional Provençal folk costumes.



In his spare time Biehn hires himself out as an interior designer—a number of the most welcoming roo in the irresistible Hostellerie Crillon-le-Brave in the neighboring h top village of the same name are h And drawing on the fragile har written notebook of family dishes grandmother gave his mother on h wedding day, he has just publishe cookbook, *Recipes from a Proven Kitchen* (Flammarion, $35). Eschew formal lists of ingredients and nun ingly precise procedures, Bieh recipes for bouillabaisse, leg of la with garlic cream, and acacia bloss fritters take the science out of co ing and put back the charm. In chapt like "A Garden Feast" and "A Picnic the Banks of the River Sorg Bernard Touillon's poe photographs are the p fect accompaniment.



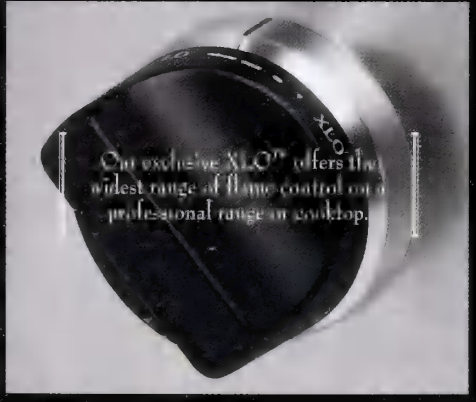
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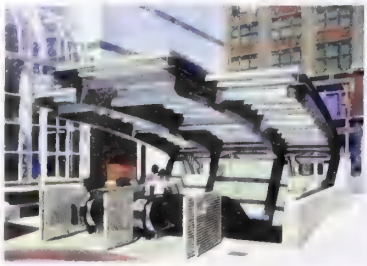
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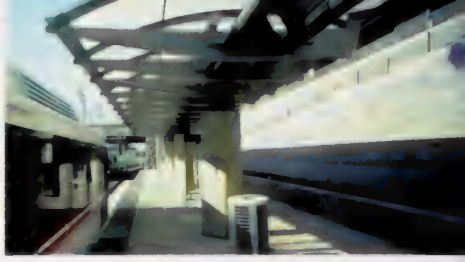
DESIGN

BY JANE MARCOLIES



Public works

Design awards are given for federally funded projects all across America



The federal government spends $40 billion each year on design projects, from new courthouses to income tax forms, and judging from the recent Federal Design Achievement Awards our tax dollars are being well spent. Given every four years, the awards are for federally funded work done primarily by independent firms under contract to government agencies. This year's 23-member private-sector jury of architects, graphic artists, landscape designers, and urban planners singled out 77 winners—35 percent more than four years ago. "The trend was to give awards for historic preservation rather than new construction," notes Tom Grooms of the National Endowment for the Arts, which administers the awards. "This reflects the fact that the government has saved, restored, and reused a lot of federal buildings. But it is also easier for the jury to recognize design from the past than to agree on the merits of contemporary work."

Exceptions to that rule include MetroLink, St. Louis's new light-rail system whose graceful curves (station entrance, left, and platform canopy, right) echo Eero Saarinen's famous Gateway. Right now, the jury is debating which of the 77 winners will receive the highest federal design honor—the Presidental Design Awards. An announcement is expected in early November.

DECORATION

BY CARA GREENBERG

Making decorating easier is Pottery Barn's new focus



Sometimes you have to get bigger to get simpler. At least that's the philosophy of Pottery Barn, the 36-year-old home furnishings chain. They've added six new megastores since last December—the latest in Dallas, with fourteen more to come by year's end—while honing their offerings to just three or four tightly edited collections in Pottery Barn's fresh yet familiar style.

The 57-store chain, its reputation built on tablewares, has been reinvented "so completely we almost changed our name," says Gary Friedman, executive vice president of Williams-Sonoma, Inc., the home products retailer and catalog company that bought Pottery Barn in 1986. At around 12,000 square feet, each new store is roughly four times the size of existing stores. Soft lighting and Venetian plaster walls create a sophisticated look. The emphasis is on furniture, fabrics, wall and floor coverings, and window treatments—items previously available only through the catalog.

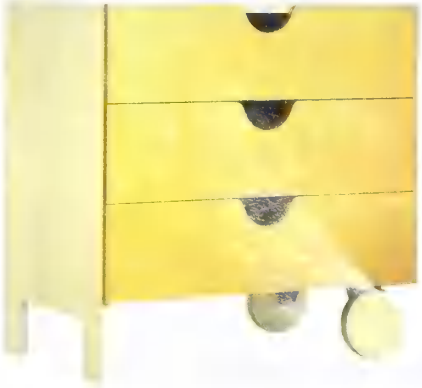
The key to the new Pottery Barn experience is a Design Studio in each store (right, the emporium in San Francisco's Marina district). There, on a table 11 feet long, customers can doodle and draw, peruse leather binders of product information, sift through swatches, and call on the knowledge of salespeople hired for their design backgrounds. "It's all right there," says Friedman. "There's really no way to mess up." Call 800-922-5507 for a store near you.

IN THE AIR ... Plain floors painted to resemble intricate parquet. Seen at New York's influential Kips Bay Show House: an allover diamond pattern in one room, a medallion surrounded by arabesques in another.

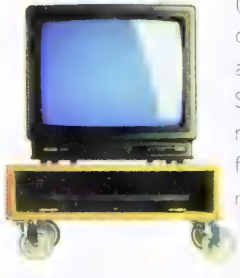
FURNITURE

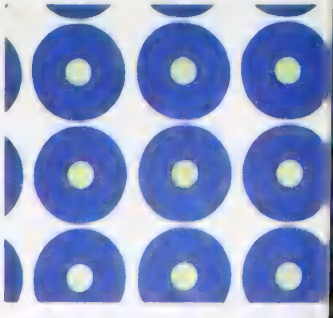
BY LINDA DYETT

IKEA launches a designer line—and the mass-market megastore becomes the avant garde in home furnishings



Call it an upset-victory, or a triumph of populism. This year's main attraction at Milan's Salone Internazionale del Mobile, the world's most prestigious, pace-setting furniture fair, was none other than workaday, downmarket IKEA—the Swedish home furnishings megastore chain known for its $179 foam-padded sofas and its particleboard wall systems. IKEA stunned the Milan cognoscenti with PS, an inventive, minimalist young designer collection of furniture and accessories at strictly non-designer prices. Think of PS as a home furnishings version of the Gap stores, and its what-you-need-now esthetic begins to make perfect sense. The $229 chest of drawers (left) can be carted like a wheelbarrow, once you've assembled it. The $129 TV storage unit (center) rolls on casters (assembly also required). The $7-a-yard Lifesaver-motif decorating fabric can instantly revive a lackluster living room. Other distinctive spare PS items: a CD cabinet, dinnerware, sofas, chairs. Supplies are limited: This initial collection is a test run, sold in the U.S. exclusively at IKEA's Elizabeth, New Jersey, and Hicksville, New York, stores (available in the fall). Call 908-289-4488 on the East Coast.






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SHOP

BY TESSA SOUTER

Style-setters walk, drive, and even fly to London's wonderfully eclectic Summerill & Bishop kitchen store

When June Summerill and Bernadette Bishop opened their shop in London's Notting Hill Gate, they broke two cardinal rules: do not mix business with pleasure and never go into business with a friend. But in their case it has been a recipe for success. Their shared passion for cooking is reflected in the fabulous selection of items in their lavender-scented store: exotic cooking oils and spices, huge woven log baskets (about $150), Tunisian terra-cotta cooking pots (from about $30), and polished pewter pepper grinders (from about $80). An ancient enamel bread bin (about $140) and 19th-century English Primitive cow painting (about $6,100) were for sale on a recent visit. Customers include designer Tricia Guild and actor John Malkovich (he bought some Afghan bowls). But for sheer style even these stars would be hard-pressed to beat the New Yorker who had a kitchen utensils caddy put on hold and flew over on the Concorde to buy it. 100 Portland Road; 011-44-71-221-456

PRESERVATION

Save these sites

BY CLAIRE WHITCOMB

Sprawl. Diagnosed as the unplanned swelling of cities and suburbs, it is being likened to heart disease for its ability to kill slowly and silently. With a mall here and a housing development there, even established historic districts are in danger of losing their time-honored character, which is why the National Trust for Historic Preservation has placed the Ashley River Historic District in Charleston, South Carolina, on this year's list of the 11 Most Endangered Places.

Before the Civil War, the district's magnificent plantations—including Drayton Hall (right), one of the finest Georgian houses in America—were approached by riverboat or by the oak-embraced Ashley River Road. Now traffic clogs this historic allée and the river hums with speedboats. Forested land near the plantations is up for sale, and property across from Drayton Hall is zoned with no height restrictions.

The threat of sprawl has also boosted East Aurora, New York, to the Trust's Most Endangered list. East Aurora was once home to Roycroft, the artisan community that was a center of the American Arts and Crafts Movement, and its Main Street is threatened by eight Wal-Mart stores planned within a twenty-mile radius. Also on the list: three Boston theaters; New York's scenic Bronx River Parkway; and South Pass, Wyoming, site of the Oregon Trail.

Is there hope? Two weeks after last year's list came out, a developer decided not to plunk his hotel/casino in the middle of Natchez, Mississippi's lower river historic district.



In this new column pros answer your design questions

Q. My kitchen is 8 by 10 feet. How can I enlarge it to accommodate a breakfast/eating area?

A. Carefully study the space surrounding your kitchen. You may find a hall, closet, or an underutilized space in an adjacent room. If so, demolish the common wall to increase the size of your kitchen. Think vertically to get the most use out of your space: Build storage up to the ceiling, suspend a pot rack, redesign the hood over the stove to become a vertical focal point.

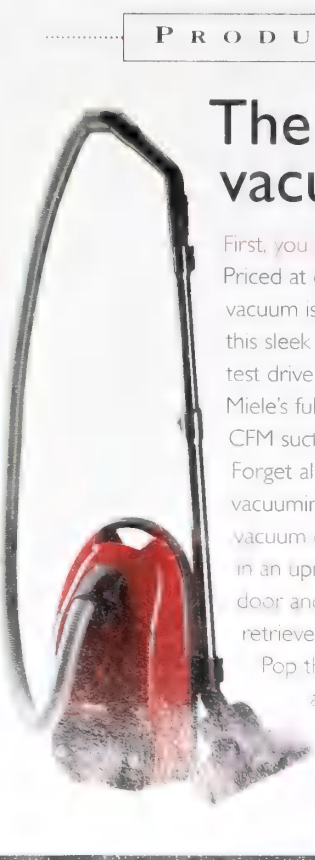
—Jane Victor, ASID

Need professional advice about a design problem? Call the American Society of Interior Designers' New York Metropolitan Chapter at 800-480-9699. If you want your query considered for this column, send it to House Beautiful Q&A, 1700 Broadway, New York 10019. The editors regret they cannot answer letters personally.

PRODUCT

BY JANE MARGOLIES

The ultimate vacuuming machine



First, you have to get over the sticker shock: Priced at over $500, the new, compact Miele S321i vacuum is not exactly a budget item. But just take this sleek German-made canister machine for a test drive. Although it is three pounds lighter than Miele's full-size vacuums, the S321i has the same 125 CFM suction power and is just as easy to handle. Forget all the squatting that you associate with vacuuming. Gently press the foot pedals to turn the vacuum on and adjust the power. Park the wand in an upright position when you go to answer the door and you won't have to bend down to retrieve it. Filters cut down on dust emissions. Pop the hood of the canister—the attachments are stored inside. When you're done cleaning, the cord rewinds automatically. Call 800-289-6435 for a dealer.

FOOD

BY ELIZABETH MAYHEW

Wooed by the romance of sun tea? Experts say there are better ways to brew

When it comes to making iced tea, many of us let the sun do our work for us. Setting on our kitchen windowsill a glass jar filled with water and tea bags may be a charming ritual, but tea experts say this is not the best method. The water never gets hot enough to extract flavors from the tea leaves, and the leaves remain in the jar far too long, giving off bitter flavors.

So how do the pros do it? Mike Harney of Harney & Sons Fine Teas makes iced tea concentrate. For 1 quart: Place 7 tea bags, 3 tablespoons loose tea, or 1 oversized iced tea b in a 1-quart container. Bring 1 cup cold water to a rolling boil and po over tea. Stir, cover, and let stand for minutes. Add three cups of cold wat and stir. Remove tea bags or stra loose tea. Serve over ice.



A good, sturdy tea li an orange pekoe gives t best flavor and preven clouding. Avoid artificia flavored teas. Dana May Ca person, who conducts teas San Francisco's Ritz-Carlto adds a cinnamon stick or a sp vanilla bean while tea steep



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Tour de Marais

Join us for a stroll with a chatty, irreverent English historian as she illuminates the neighborhood where chic Parisians lived, loved, and built mansions in the 17th century

BY CHRISTOPHER PETKANAS

"My groups are always telling me, 'I never thought going around old churches and houses could be so much fun,'" says Dilys MacCrindle. "But with material this rich, how could it be otherwise?"

An English-born social historian whose erudition is leavened with a giddy sense of humor, MacCrindle has been leading walking tours of the Marais since 1981. And while she will happily organize visits to other parts of Paris, it is this ancient *quartier*, set between the Hôtel de Ville (City Hall), the place de la République, and the place de la Bastille, that is her passion and speciality. MacCrindle is drawn to the Marais for its concentration of ravishing 17th and 18th century

At the heart of the Marais, the place des Vosges (TOP CENTER) is surrounded on four sides by matching pavilions with steep slate roofs. CLOCKWISE FROM TOP RIGHT: Bas-reliefs above entrance to the Hôtel de Sully; stair hall of the Picasso Museum with Giacometti lantern; cellars built by monks in 1260; interior courtyard in the place des Vosges.

buildings, including those in the place des Vosges, usually considered the best preserved and most complete expression of French Renaissance architecture. She is also fascinated by the intriguing, often naughty, lives of the people who shaped the Marais. Madame de Sévigné, the Princesse de Soubise, and Louis XIV, to name a few, lived or caroused here when it was the most fashionable neighborhood in Paris.

Today, with an artistic atmosphere similar to that of New York's SoHo, the Marais has a wealth of restaurants and shops—especially antiques shops—that make it one of the most seductive places for visitors to Paris.

Of course you could partially lift the veil on the Marais on your own if you pored over the Michelin guide to Paris. But for a more complete look at the area's style and history, packed with eye-popping human detail, there is only MacCrindle. Her tours have the same breezy tone as the peppery biographies of Louis XIV and Voltaire by another great English social historian, Nancy Mitford. And yet the chattiness and irreverence that characterize MacCrindle's walks take nothing away from their deep scholarship. Three A's shape her tours: "Whatever it is I'm talking about has got to be accurate. It's got to be accessible. And it's got to be amusing." The formula works. MacCrindle unlocks in her charges an interest in Mansard roofs, walnut boiserie, and Italian baroque-style churches they never knew they had.

For MacCrindle, character is destiny. "My walks are all about how powerful people—their characters—formed the history of their times," she says, waiting at the exit from the St. Paul Métro station, one stop east of the Hôtel de Ville, for today's group to assemble. "If Louis XIV had been other than what he was—if he had not been such a terrific patron of architects, artists, musicians, and landscape designers—obviously there would have been no Versailles.

"The other thing you should know is that I don't expect everyone to find everything I show them wonderful. I remember saying to my son-in-law in the Louvre, 'Look, I'm not asking you to live with over-the-top gilded and red-velvet-covered Napoleon III furniture; I'm just asking you to look at it.'"

A few steps into the tour and a gurgling fountain catches MacCrindle's attention. She puts on the brakes as one of her charges remarks that he has always wanted to know the story behind the green cast-iron fountains with three maidens seen all over Paris

"They were donated to the city by Sir Richard Wallace after the siege of Paris in 1870," says MacCrindle. "Wallace, an Englishman, had been terribly distressed by the difficulties Parisian women had getting water during the siege and wished to help them. Today there are about 74 fountains. Rusted ones are replaced from time to time with new ones made from a mold in the city's possession. The female figures are based on a Renaissance statue in the Richelieu Wing of the Louvre."

Marching briskly east down the Rue de St. Antoine, MacCrindle fills the time with a warning to the group against assuming that 17th-century society was more conservative than today's.

"I was taking around two American boys in their early twenties who said they supposed morals were stricter. I thought, I'll show them. So I told them about Madame de Sévigné, who was born in the Marais, and whose 1,500 surviving letters make her essential to the study of 17th-century France. Madame is famous for having had a daughter who turned down Louis XIV as a lover, but she also had a son. This son's affair with a certain lady left him with a souvenir, shall we say, that required medical >









Madame de Sévigné would find much to enjoy in the Marais today, RIGHT, FROM TOP: **Lunching at La Guirlande de Julie under the arcade of the place des Vosges; buying tea at Mariage Frères, the best tea shop in Paris; browsing in the showroom of decorator Frédéric Méchiche; window-shopping at Les Deux Orphelines.**

Her tours have the same breezy tone as biographies by another English social historian, Nancy Mitford

attention. But writing to a friend, his mother said he didn't feel bad because the lady in question was a duchess!"

Our first formal destination on the six-stop tour, the Church of St. Paul–St. Louis was begun in 1627 and was based on the Gesù, a Jesuit church in Rome. The massive facade and the rather heavy wrought-iron gallery inside reflect the combined influence of the Italian and Flemish baroque styles. The monumental, elaborately carved mauve-painted doors were given by the Cardinal Richelieu.

"This was Sévigné's parish church," says MacCrindle. "Anybody who was anybody at the time came here to listen to the preachers. Their prose was so beautiful that preaching became a form of entertainment."

We cross the street to the columned portal of the Hôtel de Sully, begun in 1623 for the financier Mesme Gallet. Walking through this gateway, flanked by two-story pavilions, each with a pyramid-shaped roof, we come to the courtyard with the imposing *hôtel* opposite. Above the doorway two male figures representing Fall and Winter nestle in niches.

"The Marquis de Sully, who had been first minister to Henri IV, acquired the place after Gallet went bust gambling," says MacCrindle. "The Marquis was very generous with his young wife as long as she adhered to certain rules. He gave her three purses of money—one for housekeeping, one for pin money, and one for her boyfriends with the injunction that they didn't clutter up the stairway."

Like many of its Marais neighbors, the Hôtel de Sully is an example of France's greatest, most civilized contribution to residential architecture—*l'hôtel particulier entre cour et jardin*—the private town house elegantly situated between courtyard and garden. And, like many other *hôtels,* Sully is built of limestone quarried near what is now the rue de Vaugirard on the Left Bank.

Sully's garden and orangery (where orange trees were kept during the winter) lead directly into the place des Vosges, the first large public square ever built in Paris. Called then the place Royale, it was initiated in 1603 by Henri IV, whose idea was to turn an abandoned pocket of the Marais into the center of smart Paris life. Henri specified thirty-six pavilions, nine on each side of the square, all to be built alike with facades of brick and cut-stone trim. Because Henri was assassinated before the place Royale was complete, it was his son, Louis XIII, who inaugurated the square, in 1612.

"The leases were so tightly written that it was impossible to change the facades. That's why the houses are in such good shape today," says MacCrindle. "The steeply pitched roofs, a necessity in view of the rainfall in the Ile de France, are typical of French Renaissance architecture, though the idea of the arcades originated with Catherine de Medici, Henri's Italian mother-in-law, in the 1560s. It was the first time Parisians had seen arcades, and they were thrilled to be able to walk outside in rainy weather without getting wet. Oh and look—here we are at number 1 Bis, where our old friend Madame de Sévigné was born."

Indeed it is difficult to escape Madame de Sévigné in the Marais, so intimately is she tied up with its history. Leaving the place des Vosges from the rue des Francs-Bourgeois, we turn right onto the street named in her honor. Our destination is the Hôtel de Carnavalet, built in 1544 and remodeled in 1655 by architect François Mansart, who gave his name to Mansard roofs. Sévigné lived in the *hôtel* from 1677 to 1696. Today, as the Museum of History of the City of Paris, the Carnavalet is filled with suites of first-rate Louis XIV, Louis XV, Louis XVI, and Régence furniture disposed in period rooms with boiseries (ornately carved wall paneling) from neighboring *hôtels.* Among the other remarkable reconstitutions are

ON YOUR OWN IN THE MARAIS

Historic monuments: **Church of St. Paul-St. Louis,** 101 rue St. Antoine. **Hôtel de Sully,** 62 rue de Saint Antoine; 44-61-20-00. **Musée Carnavalet,** 27 rue de Sévigné; 42-72-21-13. **Musée Picasso,** 5 rue de Thorigny; 42-71-25-21. **Palais Soubise,** 60 rue des Francs-Bourgeois; 40-27-60-00. **Cellars at the Association for the Safeguard and Improvement of Historical Paris,** 44-46 rue François Miron; 48-87-74-31.

Food and lodging: **Hôtel Caron de Beaumarchais,** 12 rue Vielle du Temple; 42-72-34-12. Scandinavian flavor, Pierre Frey fabrics. **La Guirlande de Julie,** 25 Place des Vosges; 48-87-94-07. Lunch and dinner. **La Truffe,** 31 rue Vielle du Temple; 42-71-08-39. Vegetarian restaurant. **Mariage Frères,** 30 rue du Bourg-Tibourg; 42-72-28-11. The famous tea shop. **Les Bourgeoises,** 12 rue des Francs-Bourgeois; 42-72-48-30. Cozy French ambience.

Antiques shops: **Les Deux Orphelines,** 21 place des Vosges; 42-72-63-97. Wares—tabletop accessories, fabrics, tables, chairs—change weekly. **Argenterie des Francs-Bourgeois,** 17 rue de Francs-Bourgeois; 42-72-04-00. Silver and silver plate, trays and teapots, much of it from restaurants.

Fifty antiques shops cluster together at the Village de St. Paul on the rue St. Paul. Among them: **Art Populaire,** 14 rue des Jardins; 48-87-13-54. Authentic Jaspe pottery, old kitchen utensils. **Au De-Botte,** 7 rue Charlemagne; 48-04-85-20. French country furniture.

Contemporary decorative arts: **Frédéric Méchiche,** 4 rue de Thorigny; 42-78-78-28. The interior designer, known for his pale palette, mixes his own furniture designs with 18th-century pieces. **Modernature,** 64 rue Vielle du Temple; 42-78-86-64. Showcase for the natural look, with sofas and chairs covered in beige linen. **Écart,** 111 rue St. Antoine; 42-78-88-35. Andrée Putman's showroom. **Syrus,** 25-27 rue St. Paul; 48-04-97-81. Colored glass, gilded *objets,* silverware. **Villa Marais,** 40 des Francs Bourgeois; 42-78-42-40. Three floors of modern lamps and glassware, garden furniture, decorative accessories.

To telephone Paris from the U.S., dial 011-331 before the number.

an Art Deco pharmacy, the cork-lined bedroom of Proust with the writer's own furniture, and, from the Hôtel de Wendel, a 1920s ballroom with walls painted by Spanish artist José-Marie Sert. The Goyaesque murals depict camels and elephants in a shadowy oriental procession. "I just adore this room," says MacCrindle. "It makes me want to dance."

The Musée Picasso, five minutes north of Carnavalet on the rue de Thorigny, is the fifth scheduled stop on our tour. Built in 1656 by Pierre Aubert de Fontenay, a salt tax-collector, the mansion is still often called the Hôtel Salé (salted), although it now houses hundreds of Picasso's paintings and sculptures and thousands of prints and drawings. They were given to the French state by the artist's heirs after his death in 1973 to avoid inheritance taxes. The collection, hung chronologically, begins with a painting Picasso did when he was fourteen years old.

Beautifully renovated in the 1980s when it became a museum, the *hôtel* contains what is usually regarded as the finest staircase in the Marais, although MacCrindle, in a favorite withering expression, finds the laciness of its wrought-iron railing "a bit too much. And if you're wondering why the arching pediment facing the street is empty where the coat of arms should be, it's because de Fontenay didn't have one. He was what you'd call nouveau riche."

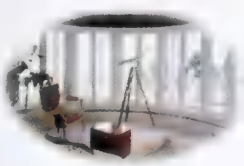
Hoping to bring the tour in at under two and a half hours, MacCrindle lengthens her stride as she leads us back to the rue des Francs-Bourgeois, this time to visit the Palais Soubise, ca. 1700, which houses the National Archives and the Museum of the History of France. *Liberalités* offered by Louis XIV to the Princesse de Soubise allowed her to build the house with its sweeping, arcaded, horseshoe-shaped courtyard that makes MacCrindle fairly swoon. (For *liberalités* read money paid out for functions performed as a mistress.) "When the Prince was away the Princesse wore one emerald earring to court and the king knew the coast was clear," says MacCrindle.

Time is up but "who cares," says MacCrindle, "I'm turning off the meter and throwing in the rib-vaulted Gothic cellars for free. We're off toward the Seine." Located on rue François Miron below the Association for the Safeguard and Improvement of Historical Paris, the cellars were built in 1260 by monks to store produce brought from their monastery north of Paris. "What is fascinating about monasticism at its best and earliest is the organization—even monasteries in the north of France made their own wine. They drank it at table, but it was just like vinegar, really. Terrible stuff."

As the tour wraps up, a few members of the group ask MacCrindle to join them for lunch. "Oh, I'd love to," she says. "And don't worry, the meter's still off. The thing you can't turn off is me." ■

For more information, contact Dilys MacCrindle, 88 avenue de Breteuil, 75015 Paris, France. Telephone (331) 45-67-11-93 or (33) 66-80-42-27.





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Pop in a video

Expert or novice, green-fingered or brown-thumbed, every gardener longs for professional help now and then. You can find excellent instruction and advice on the right horticultural tape

BY CECILE SHAPIRO

If you have ever felt baffled by cryptic instructions to prune hard, heel in, divide, cut back, mulch, thin, or compost, gardening videos are for you. Don't make the mistake, however, of thinking that one video is as good as the next. After screening dozens made in the last few years, I find that too many consist of talking heads nattering on. The best show skilled gardeners at work, with the camera zooming in for close-ups of their hands deftly dealing with plants. So aptly do the exceptional teachers show and tell how to perform tricky tasks that your gardening competence and confidence will soar. Here is a rundown of the top twelve videos, their subjects as mundane as composting or as splendid as growing roses.

It would take years of garden-visiting, note-taking, and growing to learn as much about the appearance and habits of flowering perennials as can be absorbed in the four-tape series *Hardy Flowering Plants: A Closer Look.* It shows about sixty species ranging from *Achillea* (milfoil) to *Veronica* (speedwell), plus some of their many cultivars and hybrids. Karen Strohbeen and Harlan Hamernik guide us around their own gardens to look at scores of hardy plants in spring, summer, and fall. Few are rare, and most are easily available at garden centers or via mail-order catalogs, but there is nothing trite about their list. Strohbeen's ambitious garden is filled with bed after bed of glorious combinations such as *Echinacea purpurea* 'White Luster' with yellow Asiatic lilies, blue *Linum* (flax), *Nepeta* (lavender catnip), and pale Coreopsis 'Moonbeam.' Hamernik is co-proprietor of the thriving Bluebird Nursery in Clarkson, Nebraska.

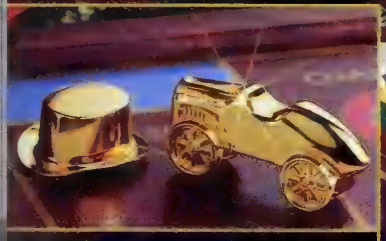
Although Strohbeen and Hamernik chat from time to >



In her video, Elsa Bakalar explains why she does everything from (TOP ROW, LEFT TO RIGHT) cutting back to thinning to gathering twigs for staking tall perennials. BOTTOM ROW, LEFT TO RIGHT: Loosening the roots of a pot-bound plant.



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In one of my favorite segments, Strohbeen divides daylilies after soaking the roots in a pail of water

time about how to handle a particular procedure, they serve essentially as demonstrators. In one of my favorite segments, Strohbeen divides daylilies (*Hemerocallis*) after soaking the roots in a pail of water. This loosens the soil, making the daylilies simple to pull apart. Soaking is less brutal and takes far less brawn than the usual technique—prying a clump of daylilies into segments with two spading forks. Strohbeen handles the roots of a cloud of boltonia similarly, making fifty plants out of a two- or three-year-old clump. This is how-to video at its best: hands-on techniques knowingly performed.

Portrait of a Garden features Elsa Bakalar amid the sinuous island beds winding through her Massachusetts garden. Any garden, she advises, starts with making a small picture: Open up a spot, buy one or two plants that please you, and see how you like them together. If you do, repeat the series, with variations, farther along in the border.

Bakalar's notions about arranging flowers in their beds, however, are not the heart of the video, which features a few specific techniques. One of them, the treatment of a pot-bound specimen, is worth the price of the tape. Bakalar explains that the condition is common to garden-center perennials because most buyers insist on seeing blossoms on the plants they purchase. Thus the flowers languish in containers far too long. If the plant is plunked into the soil as is, the crowded encircling roots might continue to wind round until they choked the plant entirely. Bakalar shows how she snips off a few damaged roots, loosens the soil, and finally combs through it with a tool she calls a claw. Next the plant, with its roots outspread, is set tentatively in its hole while Bakalar steps back to see the effect. When satisfied, she fills in the hole, trims the top growth back to encourage branching, and removes most of the flowers so that the plant can put its strength into roots and leaves.

Growing Good Roses by Rayford Clayton Reddell, author of *The Rose Bible* (Harmony Books, 1994), is exemplary. Reddell, who raises thousands of roses in California for the cut-flower trade, concentrates mainly on hybrid teas, grandifloras, and floribundas. He shows exactly how he grows his roses, from preparing the soil to heeling in (temporarily setting dormant shrubs in the ground as they await a permanent place) to planting (specifying the size of the hole, the amount of water, the trimming of broken roots and spindly stems) to irrigating, pruning, and protecting in the fall. Reddell does not discuss hardier, easier roses since he does not grow them, but much of his advice applies to them as well as to other shrubs. This video deserves the awards it has won.

Too many articles make the establishment of a wildflower meadow seem a matter of scattering some seeds and standing back, but *How To Create Your Own Wildflower Meadow*, made at the Vermont Wildflower Farm, shows the techniques that are actually required: All weeds must be removed from the soil by digging or by spraying with a glyphosate-based product, such as Roundup, acknowledged as one of the safest herbicides. The top couple of inches must be turned over, but it is counterproductive to dig deeply. Nor is fertilizer called for—wildflowers generally are not happy with a rich diet. Yes, you will have to weed, especially in the beginning, and at first you may have to water, but the results can be breathtaking. I have visited the Vermont Wildflower Farm's meadow, which erupts into glorious bloom at the front of an old house, in the space where most people think green. These people know what they are doing, and they pass along an expertise that you can emulate in any climate.

Tara's Mulch Garden, a concise video from the National Film Board of Canada, shows how to grow abundant supplies of vegetables under a thick, six-to-eight-inch layer of hay mulch. (As Tara points out, mulch can be almost any organic material.) She is not the first to perform the miracle of growing without weeding, tilling, or extra fertilizing. (The final credits pay tribute to the inspiration of Ruth Stout, inventor of the permanently mulched garden, whose great book, *How To Have a Green Thumb Without an Aching Back,* first published forty years ago, was in print until 1987.) But the story of a mulched garden merits retelling. Tara shows how she pulls back the mulch in spring to warm the soil and how she handles the slug problem often exacerbated by thick mulches.

Almost every video I watched urged the necessity of making and using compost, but only *The Complete Home Composting Video Guide* shows how to do it, from the simplest heap of leaves and weeds to more ambitious bins and "hot" piles. Unlike other guides to composting, this one does not assume every gardener is supplied with an array of power tools or even a strong back. A variety of containers is shown, from homemade bottomless boxes of wood slats to ready-made plastic bins to an indoor worm composter for kitchen scraps.

Get Ready, Get Set, Grow! A Kid's Guide to Good Gardening from the Brooklyn Botanic Garden, is a kit containing a fifteen-minute video and two booklets, one of them for adults. My granddaughters, Abby, thirteen, and Lizzie, nine, thought there were times when instructions went by too fast, but the basic purpose of the video—to show kids growing bountiful crops and to give an overview of how to do it—works throughout. An important element of the video shows how seeds become plants that in turn make their own seeds. I suspect this is a concept many adults are hazy about.

I must admit that I have thumbed through lavish books about flower arranging without ever improving the bouquets on my tabletops. I have gasped at gorgeous confections, riffled through the diagrams explaining how to come up with their simulacra, then sighed at the impossibility of doing so. Now along comes *The Glorious Art of Flower Arranging with Valerie Arelt*, and I am inspired. By watching Arelt choose >



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flowers, condition them, select containers and working tools, then quickly press foliage and flowers into florists' foam or chicken wire, I feel that I, too, could arrange decent facsimiles of her examples, which include low bouquets for the dining table and a huge display to set against a wall. These arrangements have none of the stiff formality of most florist presentations and should work with almost any range of plant material available. Do have a look!

SHORT TAKES:

Made in the Shade with David Benner shows an inspiring woodland garden in spring. How-to-do-it details are sparse, however, except for explicit instructions for creating a moss lawn by making the soil sufficiently acid (with aluminum sulfate, ammonium sulfate, or ferrous sulfate), then planting plugs of mosses that will quickly grow together. *Wild in the City* emphasizes the great variety of plants that will make your backyard a sanctuary for diverse birds and butterflies. *My Urban Garden* proves that a tiny backyard garden can produce a generous supply of vegetables, fruit, and flowers for a family of four. If you have been having trouble with your houseplants, or if you would like to know more about growing and propagating them, take a look at *Everyone's Guide to Healthy Houseplants.* ■

Cecile Shapiro writes regularly for House Beautiful.



TO BORROW OR BUY

Many gardening videos may be borrowed from botanic garden libraries or local public libraries. They may also be purchased by mail from the following suppliers. Prices range from $20 to $30 for a single tape; $190 for four tapes of *Hardy Flowering Plants.*

A.C. Burke & Co., 2554 Lincoln Blvd., Suite 1058, Marina Del Rey, CA 90291; 310-574-2770. Free catalog includes most videos reviewed above, plus gardening software and books. **Bluebird Nursery, Inc.,** P.O. Box 460, Clarkson, Nebraska 68629; 800-356-9164. Source for *Hardy Flowering Plants.* **Benner's Garden Incorporated,** 6974 Upper York Road, New Hope, PA 18938; 800-753-4660. Source for *Made in the Shade.* **Brooklyn Botanic Garden,** 1000 Washington Ave., Brooklyn, NY 11225, Plants and Gardens Dept.; 718-622-4433, ext. 274. Source for *A Kid's Guide to Good Gardening* and other videos. **The Larkspur Company,** P.O. Box 938, Larkspur, CA 94977; 800-772-4884. Source for *Growing Good Roses* plus other garden videos. Free catalog. **Arthur Mokin Productions,** P.O. Box 1866, Santa Rosa, CA 95402; 800-238-4868. Source for *Tara's Mulch Garden, My Urban Garden, Elsa Bakalar, Portrait of a Garden,* others. Catalog free. **The Paragon Group,** 2115 Sixth Avenue, Seattle, WA 98121; 800-874-9040. Source for *Healthy Houseplants, Wild in the City,* others. **The Vermont Wildflower Farm,** P.O. Box 5, Charlotte, VT 05445; 802-425-3500. Source for *How To Create Your Own Wildflower Meadow.*

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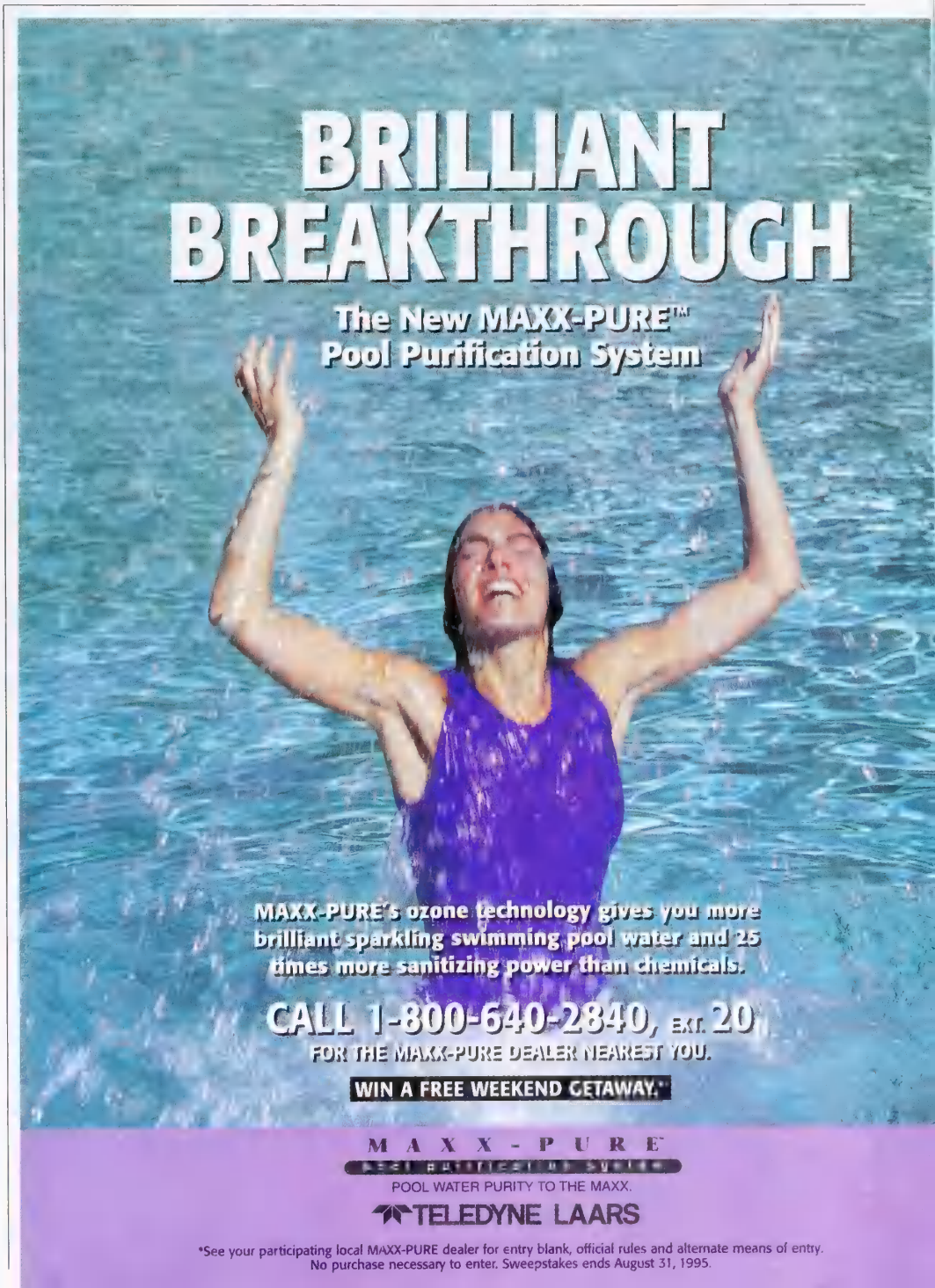
All of the trees cost $35. About one-third of this admittedly high price (compared with similar trees sold elsewhere) benefits the Global ReLeaf Project or specific organizations. For example, the fruit garden now under restoration at George Washington's Mount Vernon receives grants generated by the seedlings grown from specimens found at the first president's home.

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—*Cecile Shapiro*





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JULY 1995



The sentimental season

Summer has always been a special time for me. As a boy growing up in Michigan, I spent weeks on both my grandparents' Indiana farms. There the sprawling fields and gardens, the freshly mown hay, the farm-style cooking and unqualified love of my doting grandmothers helped to turn the somewhat scared and skinny town boy I was into the sturdier man I was to become.

My wife Jane's summers were different but the same in one essential way. She spent them at the beach in Oceanside, California, where her grandmother's beach house was the gathering place for the same mix of uncles and aunts, cousins and siblings that I was enjoying.

Strange that we would both end up in the East, meet, and marry; but probably not so strange that when we were looking for a place to spend weekends and summer vacations we would both instantly fall in love with Long Island's East End, where there are potato fields as well as sand dunes, fresh farm produce as well as ocean waves.

And so summer for us means going to the country, to our newly remodeled house in Quogue, a bike ride from the Atlantic Ocean. But now—with daughters and their friends arriving from New York City, along with mothers, sisters, and brothers from Michigan and California—it is Jane's and my turn to play the nurturing roles we learned from our grandmothers at their houses many summers ago.

This issue brings it all back to me—from the Baker family retreat on Long Island's East End where the water is their "land," to the Michigan house designed to look like an ocean liner beached between two lakes, to the Jimtown Store in northern California where you can get the kind of home cooking and preserves that we used to think only Grandmas knew how to make.

So here's to summer: to picking berries, making jam, shucking and eating corn, sitting on the porch with family and friends, and all the other good things that help make this the sentimental season it is.

Louis Oliver Gropp

EDITOR IN CHIEF



Docksiders







Most of the furniture in the living room is by Ralph Lauren Home Collection, but Martha Baker has added 1950s Italian chests as sofa end tables (LEFT) for extra zip. All the major woodwork, including the old mantel flanked by symmetrical cabinets (TOP), is newly installed by master carpenter Bennett Blackburn. ABOVE: Flagpole on the front lawn.

Chuck and Martha Baker and their four children live a rollicking summer life at their hard-won island paradise, spending half their time in or on the water just outside their door







In the sunroom (ABOVE), one of many (purchased!) mounted fighting fish hangs above a tag-sale daybed. These and all other restoration windows by Marvin Windows. ABOVE RIGHT: A balcony overlooks the newly enlarged front hall starring another trophy fish. RIGHT: The dining room displays part of a collection of painted beach scenes. Its plain chandelier, original to the house, has been dressed up with silk flowers. OPPOSITE: The mudroom, its floor covered with inexpensive cement tiles, is full of sporting tack. An old zinc-topped table displays Martha's homegrown summer bouquet. Coat hooks are horseshoes welded together.

BY CAROL PRISANT
PHOTOGRAPHY BY OBERTO GILI
PRODUCED BY CAROLYN SOLLIS

"Until we moved here," says Martha Baker about her summer home on eastern Long Island, "I never realized that the real reason people like to live near the water isn't just for the great views, but because there's your *land* out there. It's huge and interesting, and nobody can build on it." Of course, she adds with a rueful smile, "other people do keep using it."

Martha, a fashion editor, is accustomed to sharing, though with husband Chuck, a fashion photographer, four childre (lanky, tall, and blonde, like Mom), and Teddy (a winsom retriever) making good use of those aqueous acres out ther themselves. Swimming, sailing, and picnicking on the dock they cheerfully splash the summer away.

That is, when they're not painting walls, laying brick or stripping woodwork at their sort-of-Tudor cottage. It's family enterprise, this house with its dark wainscoting, coz window seats, and built-in storage—a family enterpris



that's a lot like summer sailing camp, complete with flagpole.

Actually, it was hideous when they found it. That's the kind of house the Bakers look for—never someone else's re-do. Martha says gleefully, "It was absolutely disgusting! Stuff was growing on the walls, and you practically needed a gas mask to walk through the rooms." Despite these drawbacks, the deal was tricky to nail down, what with elusive owners and competitive bidders. When the house finally became theirs, they pinched themselves for days. And three years later, they're still pinching, though the occasional penny gets pinched, too. For while the whole property clamored for attention, they had to make hard, dollar-driven choices.

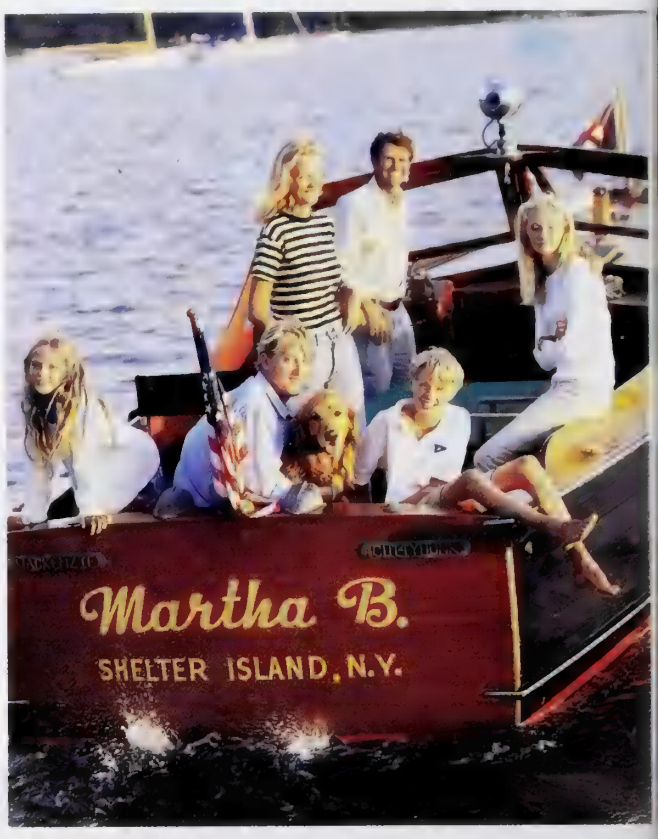
They decided to create a kitchen first, because they're serious cooks and party-givers. The original kitchen, a dank, dark hole, became, appropriately, a mudroom—perfect for wet kids, wet dogs, and the flotsam of sports. The new kitchen, a spacious add-on, looks like a golden oldie, awash in sunlight, antiques, and kitchen sinks—five, to be exact. The most spectacular of these is an old triple sink with drop-down brass food-preparation surfaces. The fourth sink is in the pantry, and the work



In the Bakers' new sunlit kitchen, its vaulted ceiling brightening the light-washed eating bay, Martha cooks on a beloved old six-burner Magic Chef stove. Home-grown vegetables are prepared at a triple sink with two brass work surfaces (right, foreground). Beneath the window seats is built-in storage for games and art supplies. The fireplace (overseen) is a brand-new prefab model that Martha and family faced with worn-looking river stones. Chuck painted the checkered floor.






Martha B.
SHELTER ISLAND, N.Y.









It's like summer sailing camp here, complete with flagpole, except for when they are painting walls, laying brick, or stripping woodwork. Working or playing, the Bakers make it a family enterprise





Bakers at play, OPPOSITE, CLOCKWISE FROM TOP LEFT: Emily takes a sail n Dering Harbor. On the *Martha B.*, an old inboard, the whole family, Jesse he eldest in the stern, gets set for a cruise. Martha's zinnias brighten he water's edge. Martha and Teddy prepare the picnic. THIS PAGE, CLOCKWISE ROM TOP LEFT: Charlie playing baseball. Hannah at bat. The Steinway in the unroom hates the humidity and needs constant looking after, but when the trio Emily on guitar) gets into a piece, they don't mind it a bit. Hannah pitching.





Hannah's green-painted iron sleigh bed (ABOVE LEFT) is a hand-me-down from Martha and Chuck, who now sleep in a mosquito-netted Empire-style four-poster (ABOVE AND LEFT). On cool summer nights the Bakers can light the fireplace right at their feet. RIGHT: Emily's third floor aerie is done in "barely enough" old nautical wallpaper, stretched to fit with the addition of a paint and paper border. The hooked rug with the childrens' portraits is a souvenir of Martha's tenure at *New York* magazine.

island, its zinc top installed by Chuck, holds number five. Chuck also tracked down the old brass plumbing fixtures and painted the kitchen's pale green-and-white checkered floor. Antique and new kitchen implements drip from a track above the counter, and a convoy of boat models, not those fidgety little bottled ships but big, bold ones, steams along built-in shelves. These were all gifts from Martha to Chuck.

Even bigger gifts, and pretty droll, too, are the giant mounted game fish that loom from several walls. They began as a Father's Day joke. Chuck, it seems, liked to tell friends he was a fisherman who never caught a fish. So one day Martha lugged home from a junk shop her own $40 "catch," a huge stuffed tarpon, the hook still in its mouth. Eventually, it acquired a whole school of finny chums, and now Chuck's formerly elusive quarry taunt him (flippantly?) throughout the house, although Martha is having second thoughts about the two gaudy sailfish in the front hall. "I'm not sure I'll leave them there," she says. "They may make us look too much like a cheesy restaurant."

When the Bakers change their minds, look out. For example,



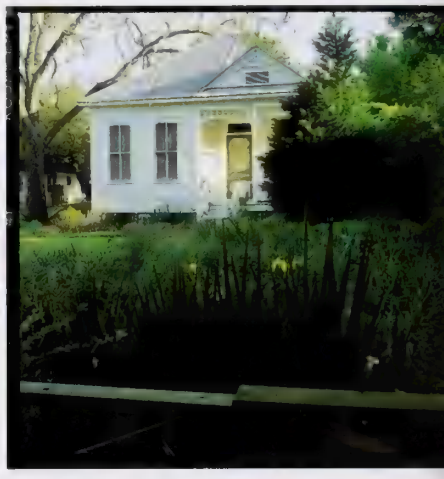
they first created a sunroom by enclosing and elongating a former porch, hoping to bypass authentic but pricey "point-and-picket" windows by installing plain glass. No sooner were they finished than they knew they had made a huge mistake. Painfully, but without hesitation, they ripped the whole thing out, and did it right. "Some day," Martha says wistfully, "I know I'll find a place for those plain windows."

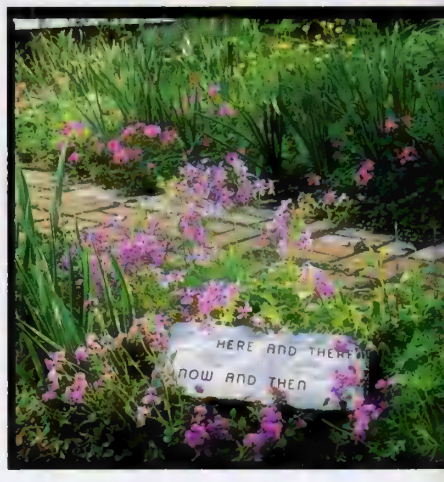
There have been occasional other "rainy days" at Camp Baker. In the master bedroom, for instance, there used to be a wonderful old lily-of-the-valley wallpaper. Unfortunately, an overzealous workman steamed it off. They have stripped bad paint jobs from delicate woodwork, too. But all in all, their cozy house, on its wondrous site, is very forgiving, and when Martha and Chuck wake in their big four-poster to that dazzling water view, vexations dissolve. "It's unbelievable to look out the window from our bed," Martha smiles. "I never tire of it. It's like being on a big airy boat." An old-fashioned and slightly leaky boat, perhaps; one needing seam caulking and patching of sails, but a boat that is taking its crew on marvelous summer voyages and yielding memories for a lifetime.

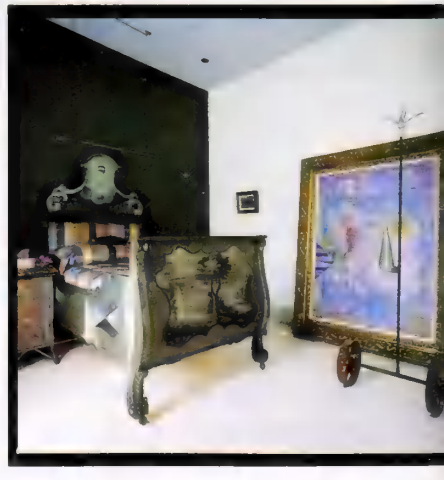
Play houses











In a humble Houston neighborhood, an artist transforms two tattered turn-of-the-century cottages into tiny dream palaces

A common 1930s drop-leaf table and bentwood chairs (ABOVE) gaily slipcovered in metallic curtain liners are a study in grisaille. RIGHT, FROM TOP: Vaughn sketches in her garden. The house that Vaughn named Here and There. A stone marker points the way to the house. Painted sleigh bed; Vaughn's own painting.

Two small rooms in the cottage were joined to make a living room (BELOW). To evoke a summer house, walls were painted pearly gray-white, the ceiling palest blue, and floors whispery celadon. The mirror is one of Vaughn's artworks; on its surface is a jigsaw puzzle drawn in lipstick. Spare seating includes a Directoire daybed slipcovered in white canvas.

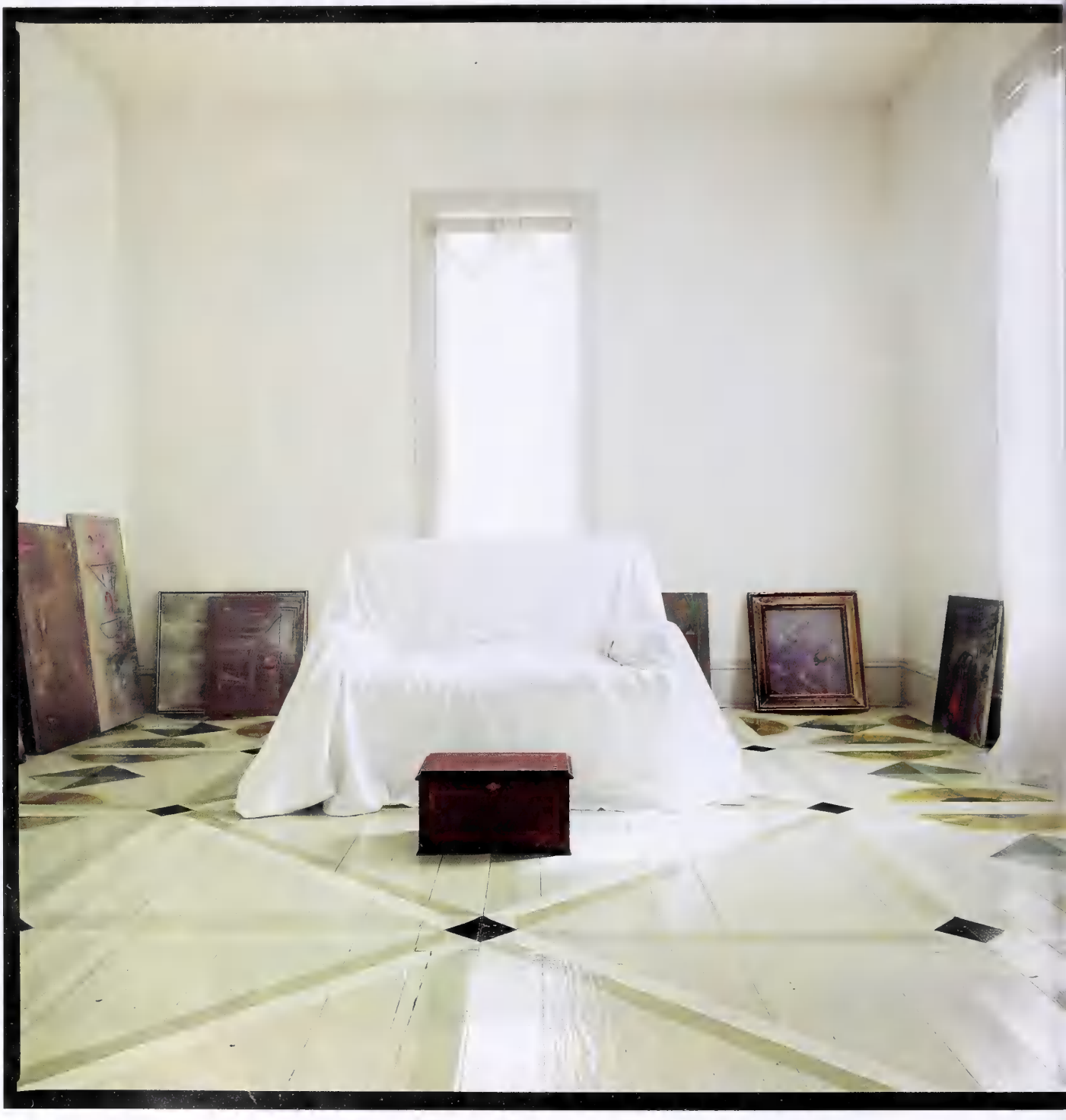


BY MIMI READ
PHOTOGRAPHY BY FRAN BRENNAN
PRODUCED BY SARAH SHAW

Architectural follies, those tantalizingly whimsical structures most often seen in aristocratic gardens in Europe, have always eluded neat categorization. A folly can be large or small, rustic or sophisticated, frivolous or scholarly, functional or functionless. Lord Kenneth Clark in his book *The Gothic Revival* defines follies as "monuments to a mood." Clark's definition neatly captures the spirit of Salle Werner Vaughn's two renovated and ethereally furnished Houston cottages, one down the street from the other, in a turn-of-the-century working-class neighborhood called Magnolia Grove. The houses do not function as dwellings. Rather, the owner uses them for tea parties, art installations, seasonal rites, and sunlit conversations. Certain special rooms are used mostly for solitary contemplation and work, which usually involves the making of art.

"I do think of them as my follies," says Vaughn, a soft-spoken Houston artist who is also part southern lady, part mystic. Using money raised by selling her paintings, Vaughn bought her first run-down wooden cottage six years ago,

"This long room is where I work on paintings. The proportions make me feel like I'm floating in oceans of sky"



In the gallery of the second house, called Elsewhere, Vaughn paints, thinks, and writes. A small Belgian sofa loosely draped with white linen stands behind a European music box. Vaughn designed and hand-painted the floors, spontaneously working out her motifs as she painted. Variously framed, Vaughn's paintings lean against the pale walls.

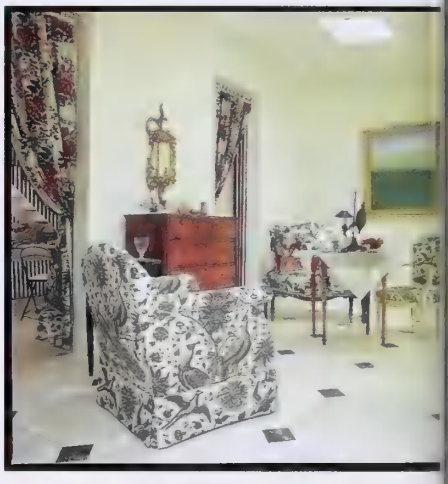
"I wanted all the rooms to transport people to another place, another time zone. These are houses for dreaming"



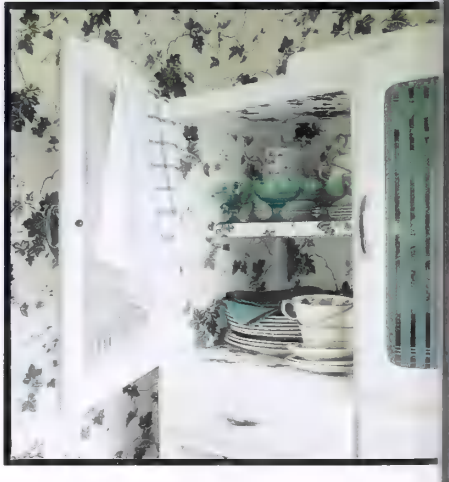
At the opposite end of the long gallery, an 18th-century French desk is insouciantly paired with a common metal folding chair upholstered in white linen. Above the desk, an opulent antique frame enhances one of Vaughn's paintings. Tall windows are covered in sheer white gauze, simply hemmed and folded over at the top. "It filters the light," says Vaughn.











shortly before the first gleams of gentrification brightened the neighborhood. The second house was so dilapidated that its owner gave it to Vaughn with the stipulation that she remove it from the site, which she did, relocating it nearby.

Vaughn tended to both these humble, circa 1909 houses lovingly, removing walls to create rooms with more harmonious proportions, putting on fine new roofs, and hand-mixing paints to get just the right tremulous colors inside and out. Eventually she bought four vacant lots between the houses; using modest resources and fantastic imagination, she is in the process of landscaping them. She's planning on vine huts and Palladian-style gazebos with cut trees for columns.

The interiors are similarly free-spirited. Using fabric remnants, thrift store furniture, a few precious antiques, found objects, and her own paintings, Vaughn fashioned the rooms in both houses into thrilling, otherworldly chambers that blur the distinction between art and interior decoration. Each room is a spare but rich composition, a meditation on questions of modesty and grandeur, on matters of beauty and poetry. Vaughn says, "These are houses I'm dreaming."

In a room where Vaughn serves tea (ABOVE LEFT), **toile curtains dramatize doorways.** ABOVE RIGHT, FROM TOP: **Vaughn's cottage called Elsewhere. Painted floors suggest inlaid marble. Baskets under a stairway. Ivy wallpaper from Waverly echoes dishes inside a 1930s cupboard.**

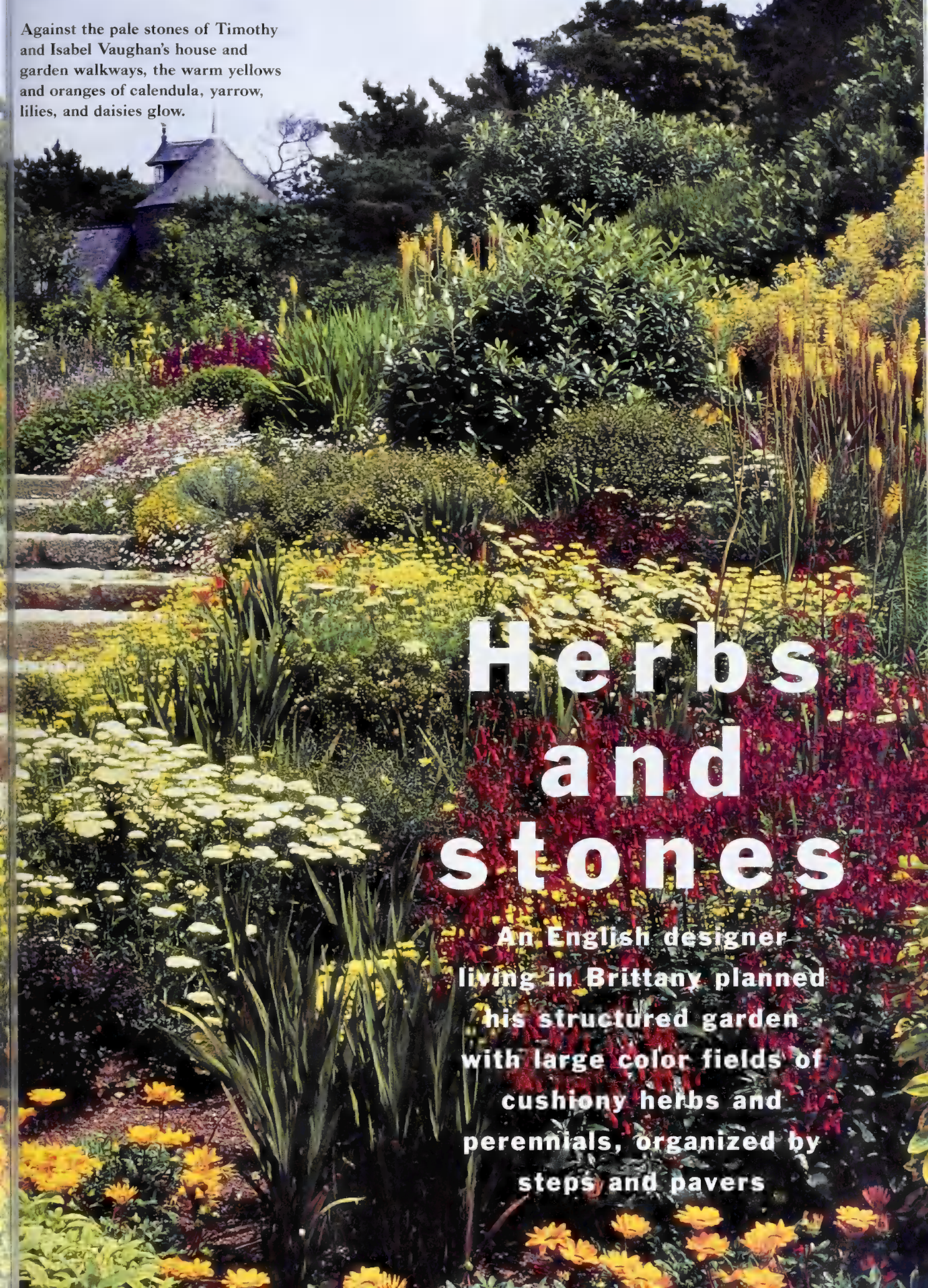
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"My goal was to take humble and run-down spaces and with a minimum of means and materials make them very beautiful"



In a room Vaughn calls Chamber of Dreams (ABOVE), a French Directoire bed floats against walls draped with painters' dropcloths hung on lengths of copper tubing with plumbing joints. Vaughn painted the floor a geometric pattern. A plain dresser is layered with 17th-century French fabric over a 1930s rayon bedspread.





Against the pale stones of Timothy and Isabel Vaughan's house and garden walkways, the warm yellows and oranges of calendula, yarrow, lilies, and daisies glow.

Herbs and stones

An English designer living in Brittany planned his structured garden with large color fields of cushiony herbs and perennials, organized by steps and pavers

"The garden was not planned on paper. I design directly on the earth, defining areas with bamboo stakes and string," says Timoth Vaughan, who also directed the bulldozers as they went



BY EMELIE TOLLEY

PHOTOGRAPHY BY CHRIS MEAD

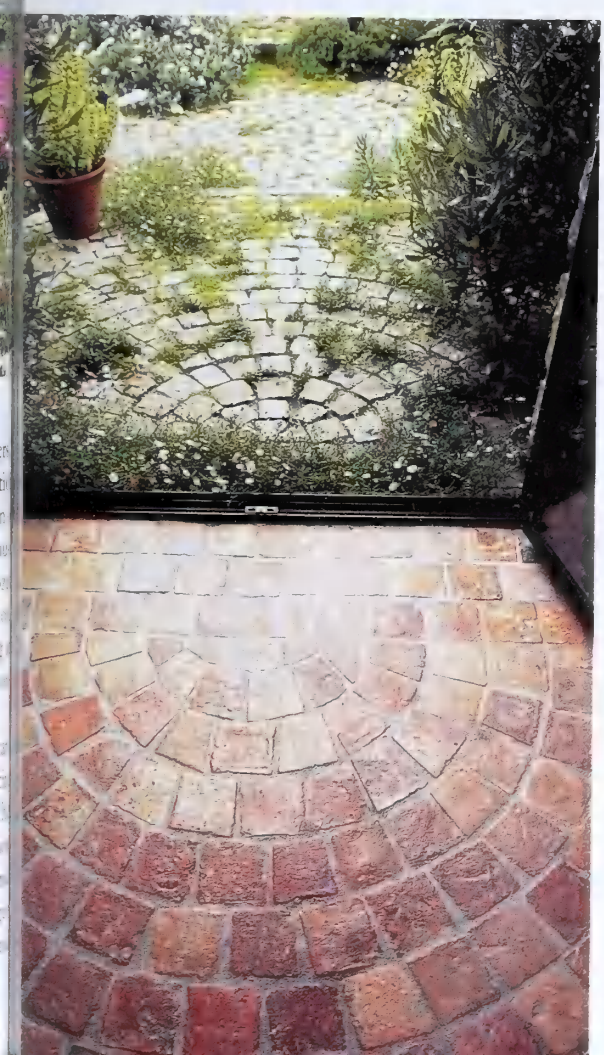
Gardening is a rewarding challenge to landscape designer and nurseryman Timothy Vaughan. "When you garden you become humble because you can't dominate nature," he says. He honed his craft at the prestigious English garden schools at Wisley and Kew Gardens, and eventually moved to the coast of Brittany. Here, with his wife, Isabel, a painter and avid gardener, he established a nursery in 1982, subsequently buying the romantic old stone house at the edge of the English Cha

Building a garden ture and a long-term vision has been the strength of th glish landscape architects, and Vaughan scoffs at those garden structure is an anti-quated notion. "The de arden, defined with pavers and trees, can last for hu years," he claims. "It will be beautiful for my children even if they don't want flowers."

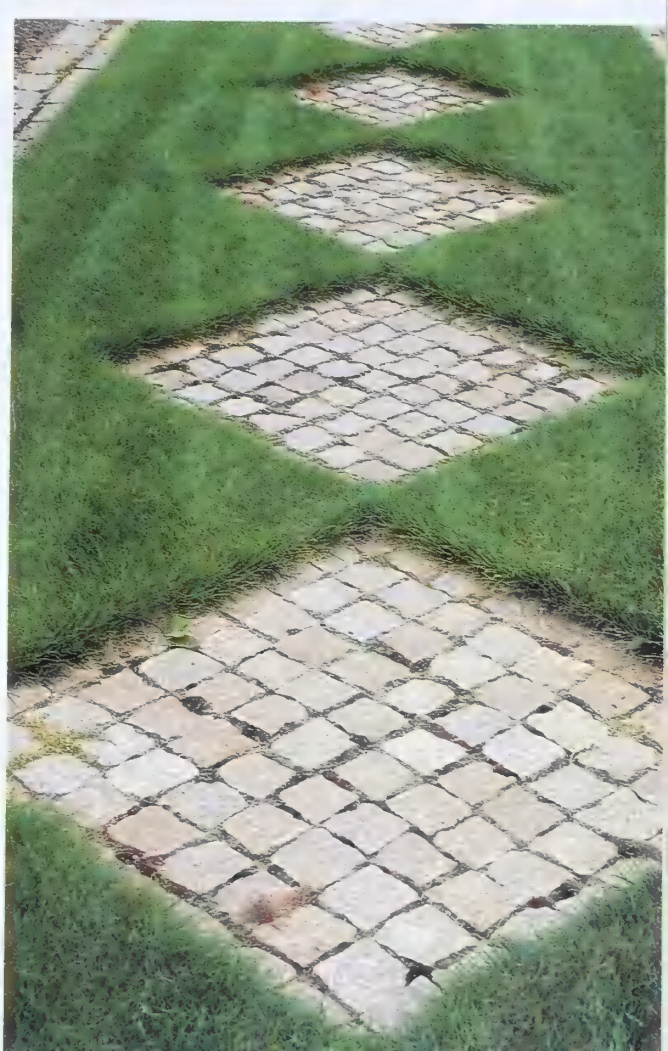
The garden was planned and planted during the restoration of the house, the outdoor spaces conceived as a continuation o the building and clearly visible through its windows. Becaus the house stands on a steep site, the land had to be bulldoze and terraced. Installed over a period of time, the enormou garden is actually a series of smaller gardens arranged along a axis that climbs the terraced hill. Color is rampant but con-trolled; one family of color ends before another begins.

Clusters of potted plants play an important part in Vaughan' scheme too, and he is a master of turning them into arrestin still lifes. Container planting allows him to mix colors tha might not work in the ground and to use those plants whos short blooming period would leave a visual hole in the land-scape. "You can indulge a whim of the moment, then change i with ease," he says. "Even when you're living with only a smal terrace you can have a herb garden in pots."





Along the path to the front door (OPPOSITE), cerise perennial geraniums lead the eye. ABOVE: A circular tapestry of a garden near the house includes pink brachycome, blue agapanthus, and *Convolvulus mauritanicus*. LEFT: Concentrically laid pavers indoors reflect those outdoors. RIGHT: Grass path invites a stroll with diamond-shaped stepping stones.





The courtyard garden's stone pavement is laid in tangential circles. Some plants grow up through the pavement; others are in pots.







The simple white facade of Richard Giglio's Key West house, shrouded in tropical foliage (LEFT), gives no hint of the visual excitement within. ABOVE: Tiles by Giglio in the kitchen.

Local color





Living room and atrium (LEFT) join seamlessly when glass doors between them slide into pockets. When Giglio painted rattan chairs blue, he rubbed the paint off in spots for a weathered look. ABOVE: Fish sculptures on a kitchen shelf with Matisse and Leger reproductions.

n decorating his vacation house in Key West, New Yorker
ichard Giglio lets island taste guide him—up to a point. Then
e improvises and edits, like the artist and designer that he is









Although Giglio does not know when his house was built, he does know it was cut in half when moved to the present site many years ago. An atrium (TOP LEFT), where ten fishtail bamboo trees now flourish, was built between the two halves—a 12-by-29-foot living room (RIGHT) and equal-size bedroom (OPPOSITE BELOW). The two rooms are joined at one end by an entrance hall and kitchen, forming a U-shaped house. CENTER LEFT: Giglio deftly mixes fabrics and patterns. BELOW LEFT: The Venetian mirror, propped at an angle on a simple skirted table, gives the illusion of width in the long narrow living room. ABOVE, FAR RIGHT: Hibiscus from the garden.

BY ELIZABETH H. HUNTER

PHOTOGRAPHY BY THIBAULT JEANSON

PRODUCED BY DARA CAPONIGRO

High-spirited decorating is just what you might expect from Richard Giglio, a New York artist who has turned his talents to so many aspects of design—textiles, tiles, illustrations, calligraphy, Macy's spring flower show. Despite his success in the decorative arts, however, Giglio admits that he sometimes wishes the rooms in his Key West house were empty in the Japanese style, with furniture and objects brought out only when needed. But "being too Mediterranean to actually live like that," Giglio has done the next best thing—kept his house looking fresh and spontaneous with flexible furniture. "For me everything has to be movable," he says.

The inspiration of the house may be Japanese, but the design elements are firmly rooted in Key West. "Here—as in most places—there are materials, colors, and objects that are so right there's no reason to use anything else," says the artist about tile, rattan, bamboo, and the color scheme of white and marine blue with accents of black. "Gray may be your favorite wall color, but if you use it down here it will eat up the light." Even the furniture is local, from junk stores and flea markets, but Giglio added Venetian antiques—a mirror and two chairs—to the living room for what he considers an obvious reason: "An entire house done from thrift stores would look like a kitschy gift shop."





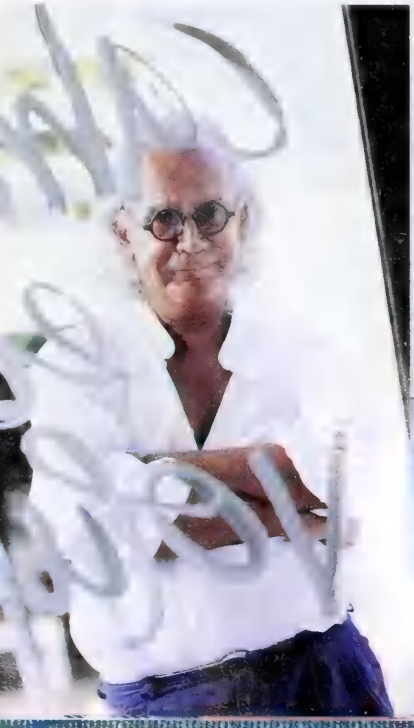




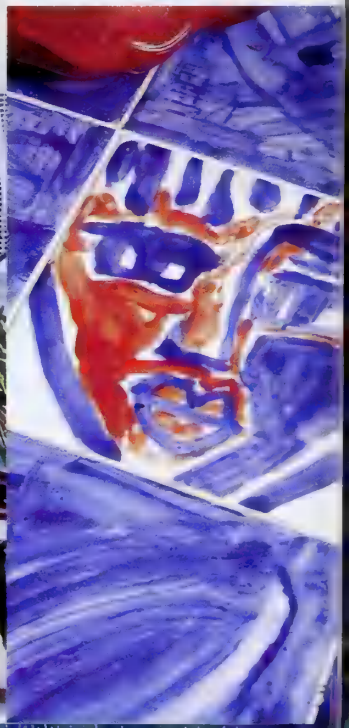
When Richard Giglio (BELOW) first saw his Key West house, he found a cottage lying in pieces in the backyard; it's now reconstructed as a studio/guesthouse (THREE VIEWS ABOVE). Pool (BELOW CENTER) is between the cottage and main house. "I thought of the cottage walls as a collage," says the artist, "with salvaged boards interspersed with new pine siding."

Giglio painted tiles in a wavy blue design for kitchen floor and counter tops (OPPOSITE AND BELOW). He had them fired in New York and shipped down. "I was determined not to make do with Turkish, Moorish, or Spanish tiles,' says Giglio. His watery-looking tiles are punctuated with faces and other designs (BELOW).

For more details, see Reader Information









Decorating the bedroom

Consider sheets as a starting point—the style potential has never been greater. This summer's linens are so sumptuous in their simplicity that even a vanilla pillowcase has its allure





Whispery contrasts give this seductive room its pulse: Schumacher velvet drapery against the austere Ironware International bed from John Rosselli; lace-edged Atelier Martex linens and shirred Waverly voile curtains under the romantic ruin of a ceiling. As counterpoint to the room's grand scale, furnishings with low horizons—Liz O'Brien 1940s club chairs, a Saarinen side table from Hall House—inject a modern note. Iron monogram chair, James Hepner. Coffee table, Niermann Weeks. Water carafe, Wolfman-Gold & Good Company.



To enrich a plain room, shutters were installed and walls painted blue-gray below an imaginary chair rail. Furnishings are clean American icons, from the Ron Fisher Furniture bed to the pine chest from Milling Road, and fabrics are unfussy classics: Echo ticking-stripe sheets with Madras plaid edging from Ren man's Cape Cod Collection; an L.L. Bean blanket. Unique palette table from Paula Rubenstein Antiques, and hand-painted Basia Poindexter scarf. Vase, Blooms & Gardens.



Gazebo print curtain border is cut from scalloped Spectator pillowcases by Ralph Lauren Home Collection. Against 19th-century French daybed from Malmaison Antiques and Napoleonic field orders from Stubbs Books & Prints: a modern edge in Nero Ltd.'s 1930s Lucite table, even patent vinyl from Decorators Walk on a stool. Bronze table lamp, William Lipton.



BY DYLAN LANDIS

PHOTOGRAPHY BY ©SCOTT FRANCES

PRODUCED BY SARAH KALTMAN

Crisp, colorful, and gorgeously patterned sheets have often tempted us, in years past, to coordinate our bedrooms into utter submission. We pleated. We ruched. We outfitted dressing tables, windows, and pillow-heaped chaises longues. And why not? Sheets have long brought high fashion into easy reach: From the ateliers of top designers they arrive seamlessly wide, deliciously starchy, and conveniently hemmed; they are also effortless to wash and affordable to replace.

Now a new appreciation of understatement is altering the way we dress our beds—and our bedrooms. The linens themselves are more classic in pattern, more natural in color; in spirit, they're more chambray than chintz. Many have a new snap, like a floral reborn in black and white. Used with temperance, they bring low-key elegance to furnishings; restricted to the bed, they hold their own in a mix of more formal fabrics.

In this portfolio of bedrooms, however, sheets are not the final touch. They're the first. Subtle patterns can reverberate, for example, when the attendant furnishings pick up the sheets' hues. A pillowcase with an intriguing border may have a second career as curtain trimming. And paint can be matched to a fabric's most gingery color, or its most serene. If you are smitten by one of the new collections, sheets make a glorious point of departure.





Bed linens, like yard goods, can be transformed by dressmaker details. Curtains have three different panels, of checks and plaids, each scaled differently, from Liz Claiborne's Primary Pieces collection for Springmaid. Calming bedhangings are white sheets edged in geranium on Baker's Parish-Hadley bed; more plain sheets, edged with rick-rack strips aligned to form diamonds, make a duvet cover. Dark modern accents such as ICF's Josef Hoffmann nesting tables, Christopher Norman's ribbon-back chair, and British Khaki's X-back chair anchor the room. Brass sconces, Gracious Home. Cat stool, Carole Gratale. Sisal carpet, ABC Carpet & Home. Lamps with manuscript shades, Charlotte Moss. Mirror, Carvers' Guild. Paint from Donald Kaufman Color.



In a spicy setting, ombre stripes on Alexander Julian's Technique sheets for Dan River are amplified by ethnic furnishings: custom-painted striped chest from Maine Cottage Furniture, Saraja's antique Suzani blanket, and metallic vases—bronze from Tampapa, wood from Historical Materialism. Saffron walls: House Beautiful paint for Wal-Mart. Pearson headboard slipcovered with Bloomsbury fabric. OPPOSITE: A Zen-like retreat starts with the serene wheat-and-green hues of Wamsutta's Chambray Natural sheets. Drinde's low platform bed from Modern Age and Peter Ditmar's painting from the Jain Marunouchi Gallery share a meditative calm. Light is diffused by Roomu blinds of Covington's cream chintz. Table, Arkitektura. Marble vase, Gordon Foster. Rugs, Thos. K. Woodard. Chair, John Rogers Collection.





Pale blues and ecrus are the colors of Swedish serenity, and just right for a guest bedroom, where a painted screen carves out territory for a dressing table and Drexel Heritage beds. Notes of blue in Adrienne Vittadini's Prim Rose linens resonate from blue-lined kickpleats in the tableskirt and the satin ribbon trim on blinds made from a Randolph & Hein sheer. An Elizabeth Eakins runner unites the long space. Matelassé coverlets and shams, Peacock Alley. Tole sconce, Brambles. Plaster-framed mirror, Bilhuber. Painted nightstands, Pierre Deux Antiques.

Photographed on location at Meadow Croft, Deepwells, and South Haven, all historic properties of the Suffolk County Parks Department. For more details, see Reader Information.





Notably

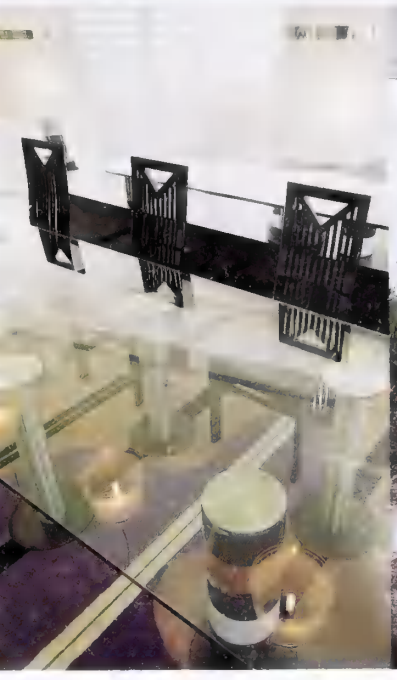
Strong lines and sinuous curves set architect Kenneth Neumann for a

nautical

off a shipshape house designed by
lakefront site in Michigan

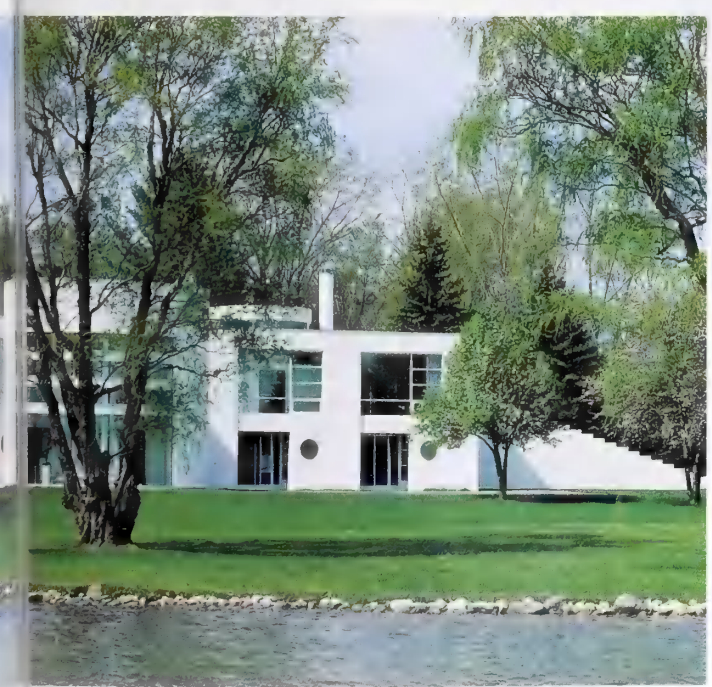
A curtain of glass block shelters a grand piano, which a musician often plays during parties. FAR LEFT: A soft curve of white-painted brick mimics the hull of a ship. ABOVE: Three different transparencies of glass block pattern the front facade, which sweeps from the entrance foyer to the master bath.







CLOCKWISE FROM TOP LEFT: Dining and living areas are bisected by a path subtly marked in the wood floor by black granite and in the carpet by black squares. Behind the stepped wall is a private terrace off the master bedroom. The huge window at left breaks into narrower bands to differentiate the second story. Neumann designed the asymmetrical coffee table next to the tufted Shelter sofas by John Saladino and the Torso lounge chairs by Cassina. The glass dining room table on marble legs is Italian; lines in the carpet make it easy to center the chairs.



BY CHRISTINE PITTEL

PHOTOGRAPHY BY TIMOTHY HURSLEY

PRODUCED BY SUSAN ZEVON

"Imagine an ocean liner that strayed off course and beached up on a lake in suburban Detroit," says architect Kenneth Neumann, opening the front door of the bold white house he designed for Ernie and Koleen Brooks. Immediately, a visitor is drawn across the living and dining area toward a suspended staircase that propels him into the view. A sunlit lake glitters just beyond the two-story wall of glass that dips and swells like a billowing sail.

The clients wanted to build something provocative on their waterfront site, which is bordered by two lakes and sheltered by pine trees. Ernie Brooks was familiar with the technical properties of curved glass from his work as a patent attorney, and was intrigued by the possibilities of the material. "Koleen is also very curvy, and I think that had something to do with my response," says Neumann.

The architect took advantage of the sloping site to pack a







Modernism, which is frequently considered cold in its pure reductivism, is enriched (RIGHT) when hard geometries are softened by a curving wave of glass. The gangplank-inspired staircase ends in a fan of steps wide enough for people to sit on. The sofa is covered in Donghia fabric; the club chairs have leather seats, the backs in fabric by Knoll. TOP: From the side you can see those hard geometries and the curved form layered together. ABOVE: The main floor overlooks the carpeted entertainment area on the lower level, where all the furniture is on wheels so the owners can push everything aside and dance. There is also a hardsurface dance floor nearby.



maximum of features into a compact footprint. The house, which appears to be only one story from the street side, expands to two floors facing the water. The plan is basically a long rectangular box embraced by two undulating elements of glass. The box holds the main rooms, sandwiched between two hallways that run the length of the house "like a promenade deck on a ship," says Neumann, who continues the nautical imagery with porthole windows, steel pipe railings, and the staircase inspired by a gangplank. None of the main interior walls hit the ceiling, which makes the rooms seem to float within the space undivided by doors.

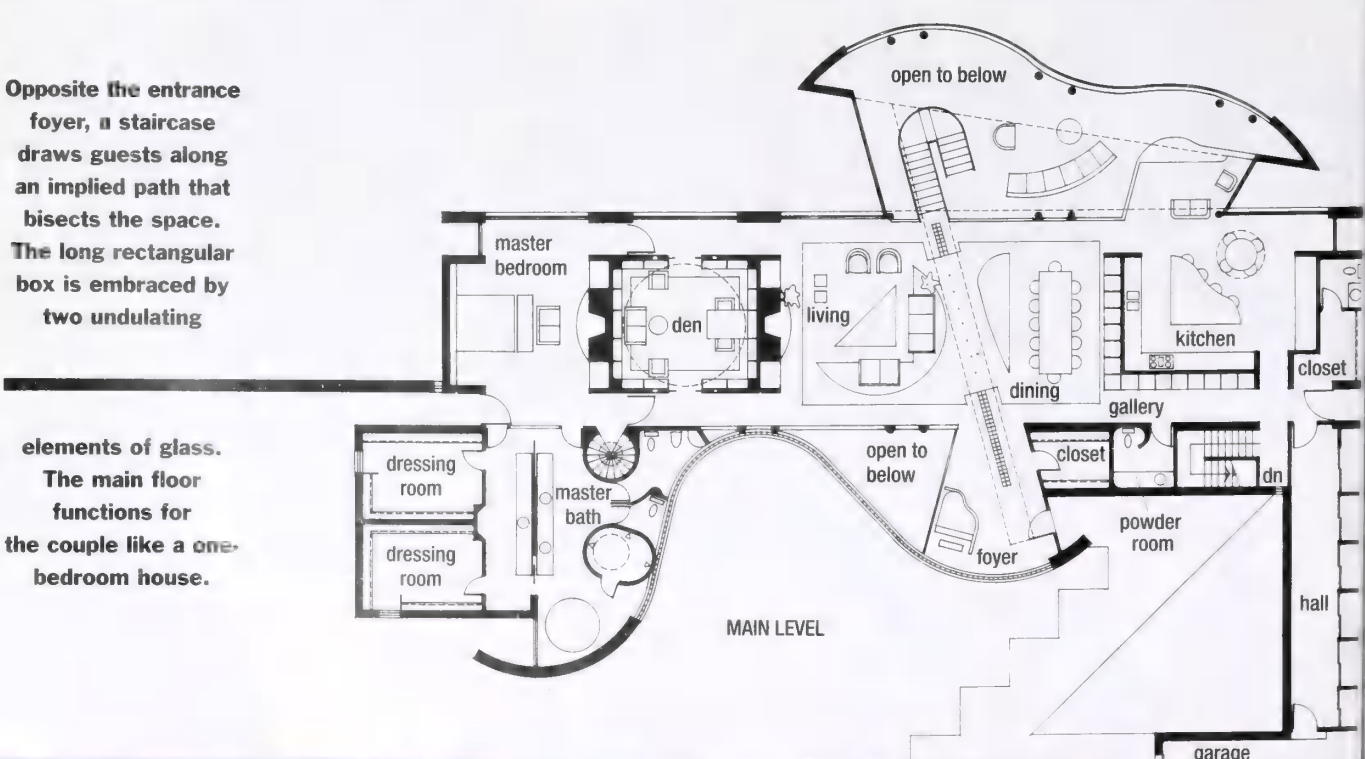
Soft curves are layered against hard edges and painted a crisp clean white. Interior designer Susan Kaplan helped select furniture that could stand up to the architecture, including classics of modern design like Le Corbusier's lounge chair. Because the main floor functions like a self-contained unit, this very large house still feels intimate enough for a couple. Koleen's teenage son from a previous marriage has his own room on the lower level.

"With all the glass, you never feel confined," says Brooks. "It's like living outdoors." His wife adds, "In this house I'm always aware of when the sun sets. I never knew the seasons like I know them now. On a foggy winter day I feel like I'm walking into the clouds."



The house offers a variety of experiences—from a gentleman's

Opposite the entrance foyer, a staircase draws guests along an implied path that bisects the space. The long rectangular box is embraced by two undulating elements of glass. The main floor functions for the couple like a one-bedroom house.



Curves within curves—a skylight in the shower allows bright, unfiltered light into the master bath. OPPOSITE: Mahogany bookshelves line Ernie Brooks's den, where the cylindrical ceiling is raised above the level of the roof by clerestory windows.

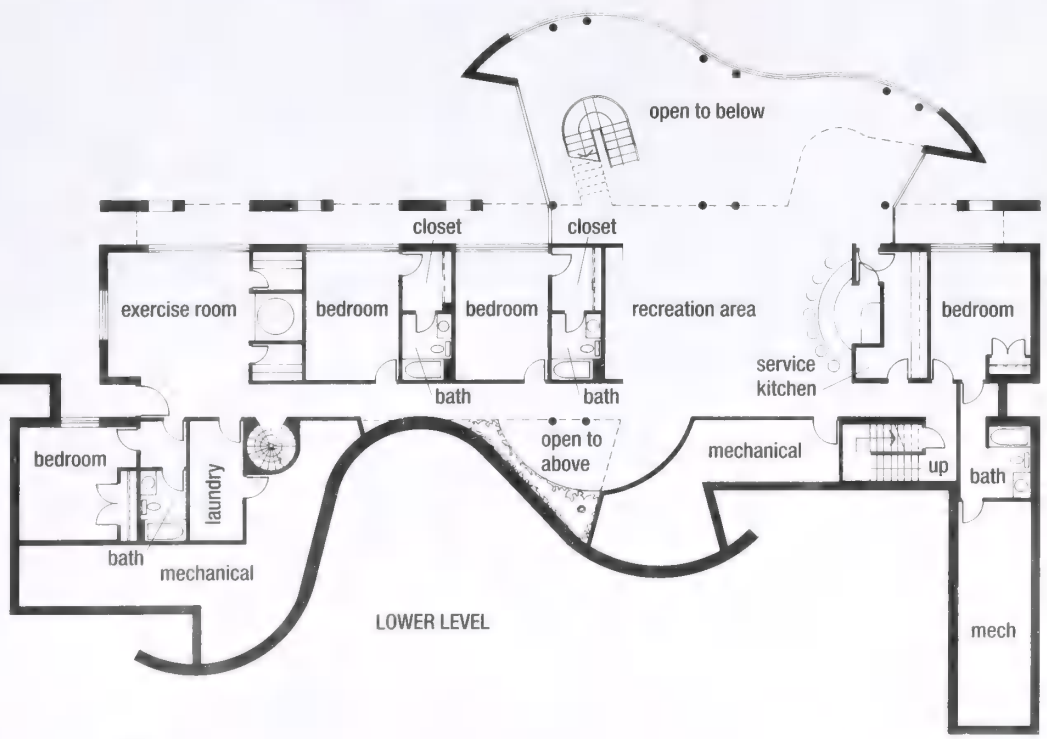
For more details, see Reader Information



den to a space-capsule shower in the master suite

This 10,000-square-foot, five-bedroom house has four guest rooms on the lower level. A spiral staircase connects the master bedroom

suite to the exercise room below, with its hot tub and sauna.





Rescued and revitalized by ex-New Yorkers, the sunny Jimtown Store in Alexander Valley enters its second century. OPPOSITE, CLOCKWISE FROM TOP LEFT: Bright yellow paint and a 193 Buick make a jaunty statement; owners Carrie Brown and John Werner and pals at their behind-the-store home tête-à-tête seating outdoors; inside, voodoo bottles and pick-up sticks beckon all ages; blackberries adrift on floating island; country supper on the hops-covered patio; a shaded place to pause beating the heat with local greens and garden tomatoes.

A twist on a classic (LEFT): duckburger wit red pepper mayo, homemade pickles, an corn salad.

GOOD FOOD

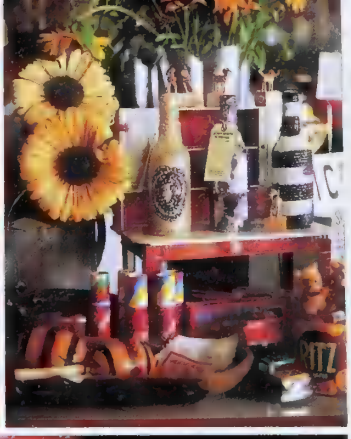
Summer stock

The tomatoes are ripe. The grill is hot. The lemonade's ready. In a Northern California wine valley, locals descend on a country store that recaptures the flavor of summers past


OWN STORE

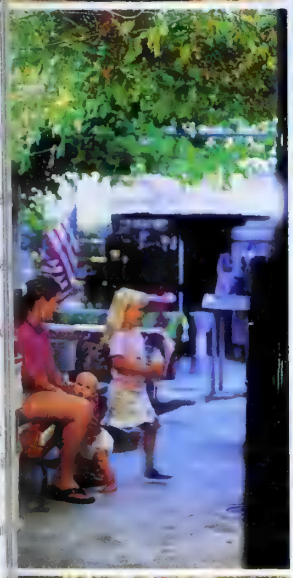



LODGE













From Jimtown's country kitchen comes food that salutes the season and pleases the eye (OPPOSITE, CLOCKWISE FROM TOP LEFT): Trompe l'oeil espresso is really jelly, served with chocolate-covered beans; the owners' garden behind the store provides edible flowers, herbs, and vegetables for the kitchen; for sale a rainbow of pickled peppers; vintage cloths and flatware from the store's ever-changing stock; dark chocolate shortcake with garden strawberries; soaring sunflower; melon seed pasta with roasted vegetables; a refreshing summer shandy: part beer, part fresh lemonade in hand-painted pilsner glasses.

A perky salad (LEFT) teams up shrimp and scallops with avocado, corn, and homegrown tomatoes.

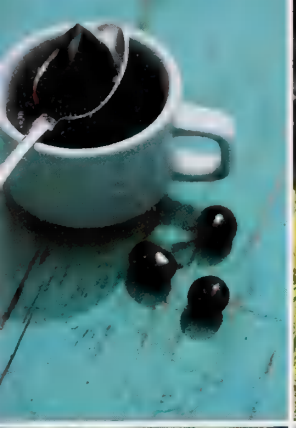
Recipes follow. For more details, see Reader Information

BY JANET FLETCHER

PHOTOGRAPHY BY VICTORIA PEARSON

PRODUCED BY JODY THOMPSON-KENNEDY

Summer announces itself at the Jimtown Store in a burst of bold color: golden tomatoes, inky berries, scarlet peppers. Nearby farms provide nonstop bounty for the store's country kitchen, where proprietors Carrie Brown and John Werner oversee a menu of sun-kissed dishes that hail the harvest. The 101-year-old general store in the Alexander Valley near Healdsburg, California, lures neighbors for meals under a vine-covered arbor—for juicy duckburgers with homemade cucumber pickles; vivid salads strewn with cherry tomatoes; shortcake smothered with strawberries and soft-whipped cream. It's unfussy food that reflects the region, say the proprietors. Brown, a fine artist and interior designer, and Werner, a food manufacturer, gamely took over the decrepit store three years ago. Today, their born-again emporium supplies youngsters with licorice ropes and peddles pickled peppers faster than the kitchen can make them.









Locals savor sandwiches and salads on the vine-covered patio while collectors browse the back room stocked with folk art and found objects — all for sale



PETALUMA DUCKBURGERS

1 4-pound fresh duck or two 8-ounce duck breasts
½ pound fresh turkey meat, ground
1 teaspoon kosher salt
1 teaspoon ground cumin
Freshly ground black pepper to taste
Cayenne pepper to taste
Butter or rendered duck fat
6 good-quality buns, split
Red pepper mayonnaise, see recipe below
Lettuce
Sliced red onions
Sliced tomatoes
Sliced pickles
Sweet corn salad, see recipe below

Have a butcher skin, bone, and grind the duck meat. Reserve the duck fat. The meats can also be ground in a Kitchen Aid mixer with a meat-grinding attachment.

In a bowl, mix together ground meats, salt, cumin, pepper, and cayenne. Refrigerate mixture for at least 2 hours.

In a heavy skillet over medium-high heat, melt butter or duck fat until hot and sauté a small meat patty for about 2 minutes on each side. Taste patty and adjust seasoning of remaining meat mixture. Form mixture into 6 patties and repeat process until burgers are cooked to desired doneness.

Spread the buns with butter or duck fat. Place buns in a skillet over high heat and toast them, split-side down. Place patties on buns and serve with red pepper mayonnaise, lettuce, onions, tomatoes, pickles, and sweet corn salad. Serves 6.

RED PEPPER MAYONNAISE

1 egg plus 1 yolk, room temperature
2 teaspoons Dijon mustard
2 tablespoons fresh lemon juice
Salt and freshly ground black pepper to taste
1 cup corn oil
3 red bell peppers, roasted, peeled, and seeded, about 1 cup

In a food processor fitted with a steel blade, add eggs, mustard, lemon juice, salt, and pepper and process for 2 seconds. With the motor running, slowly add the oil drop by drop, and then gradually increase the amount as mixture thickens. Add peppers and blend until mixture is smooth. Taste for seasoning. Refrigerate until ready to serve. Makes about 2 cups.

SWEET CORN, RED PEPPER, AND JACK CHEESE SALAD WITH SHERRY VINAIGRETTE

⅓ cup sherry vinegar
1 tablespoon Dijon mustard
½ teaspoon salt
¾ cup extra-virgin olive oil, or to taste
Freshly ground black pepper to taste
3 cups fresh sweet corn kernels
1 red bell pepper, sliced, seeded, and diced into ¼-inch pieces
1 yellow bell pepper, sliced, seeded, and diced into ¼-inch pieces
1 pound Sonoma Jack cheese or provolone, cut into ¼-inch dice
½ cup finely chopped cilantro
4 whole young scallions, thinly sliced

Whisk together vinegar, mustard, salt, olive oil, and pepper in a large bowl. Add corn, peppers, cheese, cilantro, and scallions and gently toss. Cover bowl and let ingredients stand for at least 1 hour. Toss before serving. Serves 5 to 6.

MELONSEED PASTA (SEME DI MELONE) SALAD WITH ROASTED VEGETABLES

For roasted vegetables:
2 cups roasted vegetables, combined from any of the following:
Whole baby carrots
Small baby eggplants, stemmed and diced
Green and wax beans, stemmed and diced
Red and yellow bell peppers, sliced, seeded, and diced
Mushrooms, diced
Asparagus, diced
Olive oil
Kosher salt
¼ cup finely chopped Italian parsley
For pasta:
1 pound dried melonseed pasta or orzo
1 tablespoon extra-virgin olive oil
½ teaspoon salt
For vinaigrette:
2 tablespoons balsamic vinegar
2 tablespoons extra-virgin olive oil
Salt and freshly ground black pepper to taste
Juice and grated rind of 1 lemon

Prepare vegetables: Line several cookie sheets with parchment paper and set aside. In separate bowls, toss individual vegetables in olive oil to coat and sprinkle liberally with salt. Vegetables cook at different times; roast separately, spread out on prepared sheets in a preheated 475°F oven until done. Turn vegetables once during cooking. Vegetables should be slightly soft, yet firm enough to hold their shape. Remove pans from oven, cool and set aside.

Prepare pasta according to package directions, drain, place in a large bowl and toss with olive oil and salt. Set aside.

Prepare vinaigrette: In a small bowl whisk together vinegar, olive oil, salt, pepper, and lemon juice. Set aside.

To serve: Toss pasta with vinaigrette and roasted vegetables and serve at room temperature. Serves 6.

JIMTOWN SEAFOOD COCKTAIL

For scallops:
¾ pound bay scallops, rinsed in cold water
1 lemon, quartered
1 bay leaf
4 peppercorns
For shrimp:
8 tablespoons olive oil
¾ pound large fresh shrimp, peeled, deveined, and halved
For vegetables and sauce:
1 cup fresh sweet corn kernels
2 cups small yellow and red cherry tomatoes
1 avocado, cut into chunks
2 cups fresh tomato juice
Juice of 2 limes
1 jalapeño pepper, finely chopped
2 tablespoons cilantro, finely chopped
Salt and freshly ground black pepper to taste
Lime wedges

Prepare scallops: In a pan of boiling water add scallops, lemon quarters, bay leaf, and peppercorns. Turn off the heat and cover pan for 1 minute. Drain scallops (they should be opaque) and set aside.

Prepare shrimp: In a pan over high heat heat oil until hot and cook shrimp until just pink, about 2 minutes. Remove shrimp from pan and set aside.

To serve: Combine scallops, shrimp, corn, tomatoes, avocado, tomato juice, lime juice, jalapeño pepper, cilantro, salt, and pepper. Lightly toss mixture and chill. The consistency should be like a soup. When ready to serve, garnish with lime wedges. Serves 4

CHOCOLATE SHORTCAKES

4½ cups flour
1¼ cups plus 2 tablespoons sugar
1 scant cup Dutch-processed cocoa, sieved
1 tablespoon baking powder
1½ teaspoons baking soda
1½ teaspoons salt
12 tablespoons sweet butter, chilled
¾ cup bittersweet chocolate, preferably Ghirardelli, roughly chopped
1½ cups buttermilk
2 egg yolks
1 teaspoon vanilla extract
2 tablespoons heavy cream
Whole and sliced strawberries
Whipped cream

In a food processor combine flour, 1¼ cup sugar, cocoa, baking powder, baking soda, and salt. Add butter and process until dough


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is crumbly. Transfer mixture to a large bowl and stir in chocolate.

In a bowl mix together buttermilk, yolks, and vanilla. Pour mixture into dry ingredients and knead lightly until mixture forms a ball.

Roll out dough on a lightly floured board to ¾-inch thickness and cut with a floured 2-inch biscuit cutter. Reroll scraps and cut additional rounds. Brush dough tops with heavy cream and sprinkle with remaining sugar. Place dough on cookie sheet and bake in a preheated 425°F oven for 15 to 18 minutes. Rotate pan after 10 minutes. Remove pan from oven and cool shortcakes on a rack. Serve with strawberries and whipped cream. Makes about 15 shortcakes.

JIMTOWN'S SHANDY (LEMONADE AND ICY BEER)

Juice of 16 large lemons, strained
1½ cups sugar, or to taste
32 ounces beer, preferably Anderson Valley Wheat or Anchor Steam, ice cold

In a large pitcher, combine lemon juice, 2 cups water, and sugar and stir until sugar is dissolved. Chill.

When ready to serve, fill frosted pilsner glasses or mugs with half beer and half lemonade. Makes about eight 8-ounce servings.

TROMPE L'OEIL ESPRESSO JELLY

2 cups hot brewed espresso
¼ cup sugar
1 envelope unflavored gelatin
Sweetened whipped cream
Dark chocolate "espresso beans," available at specialty shops

In a bowl, mix together espresso and sugar and stir until sugar is dissolved. Sprinkle gelatin over mixture and stir until it is completely dissolved. Ladle mixture into 6 to 8 demitasse cups and refrigerate until set. Serve cups on saucers with demitasse spoons and top with whipped cream and chocolate "espresso beans." Makes 6 to 8 two-ounce servings.

BLACKBERRY FLOATING ISLAND

For pudding:
2 whole eggs
4 egg yolks
2 cups heavy cream
1 tablespoon cornstarch
¾ cup sugar
2 cups half-and-half
2 teaspoons vanilla extract
1 pint blackberries
For meringues:
1 tablespoon sweet butter
½ cup plus 2 tablespoons sugar
4 egg whites, room temperature
¼ teaspoon vanilla extract

Prepare pudding: In a bowl, mix together eggs, yolks, cream, cornstarch, and ½ cup sugar.

In double boiler, bring half-and-half to a boil. Reduce heat and simmer for 5 minutes. Stirring constantly, very slowly add 1 cup half-and-half to the egg mixture. Gradually add the remaining half-and-half. Return mixture to the pan and cook over a low flame, stirring constantly, until the pudding coats the back of a spoon. Stir in the vanilla. Pour mixture into a bowl and set it in a larger bowl filled with water and ice. Cool completely.

In a bowl mix together remaining sugar and berries. Set aside.

Prepare meringues: Butter a 9-by-12-inch roasting pan and dust with 2 tablespoons sugar. Set aside.

In a bowl beat egg whites to a soft peak consistency. Slowly add remaining sugar and beat until whites are thick and glisten. Very gently mix in vanilla. Spoon meringue onto the roasting pan in six or eight mounds. Set roasting pan in a larger pan half-filled with hot water and bake in a preheated 275°F oven for 25 to 30 minutes until firm and lightly browned. Check after 15 minutes. Remove pan from oven and allow meringues to cool.

To serve: Spoon chilled pudding into a serving bowl, mix in berries and top with meringues. Serves 6 to 8.

JIMTOWN'S SWEET PICKLED PEPPERS

4 quarts apple cider vinegar
3 quarts water
4 cups sugar
½ cup mustard seeds
¼ cup coriander seeds
2 tablespoons black peppercorns
10 fresh dill heads and stems
1 head of garlic, separated into cloves
Whole peppers: cherrytime, sweet Hungarian, or whatever is available (the number of peppers will depend on the size jars used)

In an enameled pot bring to a boil vinegar, water, sugar, mustard seeds, coriander seeds, and black peppercorns.

Place dill heads, garlic cloves, and peppers into 5 hot sterilized quart jars and top with hot vinegar mixture. Leave a head space in each jar of ¼ inch. Wipe rims clean and seal jars. Keep in a cool dark place for a week before using. Keep pickled vegetables away from direct sunlight. Refrigerate after opening. Makes 5 quarts.

CHEF JAMEE CARLETO'S PORK MARINAD.

1½ cups pineapple juice
¼ cup plus 1 tablespoon lemon juice
¼ cup plus 1 tablespoon co n oil
½ cup soy sauce
1 tablespoon sugar
1 tablespoon chopped fresh ginger
1½ teaspoons ground ginger
1½ teaspoons dried mustard
1 tablespoon chopped garlic
2½ pounds pork tenderloin

Whisk together all ingredients except th pork. Add pork and marinate, covered, in th refrigerator overnight. Remove pork fro marinade. Discard marinade. Grill pork ov medium-hot charcoal or wood, or broil for 1 to 20 minutes, turning occasionally. Pork done when a meat thermometer inserte reads 155°F. Slice to serve. Serves 8.

RED PEPPER SAUCE

Serve over penne, grilled fish, or chicken.
¼ cup olive oil
2 yellow onions, peeled and sliced
3 pounds red bell peppers, stemmed, seeded, and cut into 1-inch pieces
½ cup fresh mint leaves, roughly chopped
1 cup vegetable stock
Salt and freshly ground black pepper
Tabasco sauce
Crushed red pepper flakes

In a large casserole, heat olive oil ov medium-high heat for 1 minute. Add onio and sauté until soft, but not brown. Add pe pers, mint, and stock. Cook until peppers a soft, about 25 to 30 minutes. Remove fro heat and process vegetables in the work bo of a food processor until smooth. Season wit salt and pepper, Tabasco sauce, and red pe per flakes to taste. Makes about 6 cups.

BAKED LIME PUDDING

2 tablespoons unsalted butter, room temperature
1 cup sugar
¼ cup all-purpose flour, sifted
2 cups whole milk
4 large eggs, separated
Juice and rind of 4 limes
Lightly sweetened whipped cream

In a bowl, cream together butter and sug with an electric mixer until light and fluff Add flour and mix until just combined.

In a separate bowl, beat together the mi and the egg yolks with a fork. Add the lim juice and rind. Add liquid ingredients to sug mixture and combine well.

In a separate bowl, beat egg whites with electric mixer until stiff, but not dry. Fold in batter. Pour mixture into a buttered 10-in round oven-proof dish and bake in a pr heated 350°F oven for 30 to 35 minutes until top is golden and set; the bottom will of custard consistency. Serve warm wi lightly sweetened whipped cream. Serves 8.

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One palm tree, on the rocks

Rum's the word when it comes to summer's spirited drinks

BY WILLIAM GRIMES



When Trader Vic's finally vanished from the scene in New York last year, it took with it a long list of the silliest drinks ever unleashed on the American public. The Menehune Juice, the Aku-Aku, the Potted Parrot, the Samoan Fog Cutter, and the Tiki Puka Puka filled the odd little niche in the postwar American psyche that responded enthusiastically to muumuus, backyard luaus, and limbo dancing.

The funny thing is, Victor Bergeron, the old trader himself, happened to be pretty much on course when it came to rum. He'd been all over the Caribbean, and he used the full spectrum in his cocktails, from the colorless and very mixable light rums of Puerto Rico to the darker, more flavorful rums of Barbados, Jamaica, Trinidad, and Haiti. The presentation was pure theater—cocktails came in voodoo tumblers, headhunter cups, and skull mugs—but the recipes reflected a connoisseur's knowledge.

Rum is an ideal hot-weather drink because its rich flavors blend beautifully with nearly every fruit in creation. With lime and sugar it becomes the daiquiri, one of the simplest, most perfect drinks ever devised. It can hold its own with mangos, guavas, papayas, and bananas, a truly stunning achievement. Rum has a big, generous personality. Unlike neutral vodka, it does not sneak away and hide in the drink. Rather, like a gifted musical accompanist, it becomes an integral part of the performance with an artistic statement of its own to make.

When it comes to making rum drinks, there are two errors that are made these days. The first is that rum should try to imitate vodka and pretend that it is a neutral mixer. This is a mistake. Even the lightest of rums—like Bacardi Light, the largest-selling spirit in the world—never quite lose the sweet ripeness that comes from the sugar cane.

A good rule is to use the richest, most flavorful rum you can without overpowering the other ingredients. A light rum makes a perfectly fine daiquiri, but why not up the ante with Mount Gay Eclipse rum, a golden rum from Barbados, or the velvety, butterscotchy Appleton Estate from Jamaica, or Puerto Rico's Barrilito and Bacardi Añejo? The beauty of Caribbean rums lies in their startling flavor differences. Gosling's Black Seal, from Bermuda, is fruity with a strong vanilla accent. Haiti's fabulous Barbancourt has the complexity and finesse of a cognac. Mount Gay Extra Old delivers a beguiling taste of smoke, vanilla, and brown sugar.

In the cocktail recipes that follow, only the mojito, a Cuban classic that Hemingway enjoyed in Havana, requires a light rum. Anything heavier would conflict with the mint. For the rest, go ahead and use an amber or even a dark rum. A cocktail does not have to be anemic to be refreshing.

On the other hand, you can pack only so much flavor into a single cocktail. Error number two results from an insidious chain of reasoning that goes something like this: (a) rum comes from the Caribbean; (b) the Caribbean is filled with exotic, brightly colored fruits; (c) everyone visits the Caribbean on vacation; (d) on vacations, all the rules about eating and drinking too much go out the window; (e) therefore, the ideal rum drink is a banana split with enough rum in it to pickle a manatee.

There are far too many mega-caloric rum slurpees being served these days. It is not uncommon to see cocktails that call for a blenderized mush of five fruit juices, three liqueurs, and two scoops of vanilla ice cream, garnished with a maraschino cherry and a blue plastic marlin. This is not a serious cocktail.

Rum cocktails should follow the same rules that gave us the martini and the Manhattan. The flavors should enhance one another. The whole should be greater than the sum of the parts. Take the Mary Pickford, an old standby dating >

from the twenties, when Caribbean rum helped soothe the pain of Prohibition. Ideally balanced, it marries rum with the acid sweetness of pineapple and jazzes up the combination with a splash of grenadine syrup. If you can lay your hands on a bottle of guavaberry liqueur, try substituting this peppery-sweet specialty of St. Martin for the grenadine.

On the more florid side, Kevin's mango colada, a frozen favorite at Mango's bar and restaurant in Anguilla, pulls out the stops with rum, cream of coconut, mango, Cointreau, vanilla extract, and a sprinkling of cinnamon. That may sound like a shopping list, but the flavors work together. They are rich, but balanced.

Many rum recipes call for simple syrup, the only surefire way to sweeten a drink without having sugar crystals collect at the bottom of the glass. (Unlike salt, sugar does not dissolve in water unless it is heated.) To make a batch, bring a cup of sugar and a cup of water rapidly to a boil in a saucepan, then simmer for a few minutes until the sugar is completely dissolved. Even after the syrup cools, the sugar will remain in solution. Keep in a bottle with a pour spout. When a recipe calls for sugar, substitute twice as much simple syrup.

Rum has had its ups and downs over the years, falling in and out of favor at the whim of history. The Spanish American War, and conflict with Cuba, gave us the daiquiri and the Cuba Libre (rum and Coca Cola). Twenty years later, Americans, desperate for a legal drink, rediscovered rum cocktails on their jaunts to Havana. But it's only in the past few years that the rums of the Caribbean, in all their diversity, have found their proper appreciation in the United States. The Cognacs of the New World have become chic without losing their sense of fun. Deep in the heart of every rum cocktail there's a small glow suggesting sun, sand, and holiday. Feel free to serve it in a skull mug.

William Grimes is a culture reporter for The New York Times *and the author of* Straight Up or On the Rocks: A Cultural History of American Drink *(Simon & Schuster).*

OUTRIGGER TIARA

Recipe from Trader Vic's

1 ounce orange juice
1 ounce lemon juice
Dash of grenadine
Dash of curaçao
1 ounce light Puerto Rican rum
1 ounce dark Jamaican rum

In a blender, combine all ingredients with 1 scoop shaved ice and blend well. Pour into a chilled cocktail glass. Add extra ice cubes.

MOJITO

Juice of ½ lime
1 teaspoon superfine sugar
3 mint leaves
2 ounces light rum
Soda water, optional

Pour the lime juice and sugar into a short glass and stir until the sugar dissolves. Rub two mint leaves around the inside of the glass, then discard leaves. Add the rum, three ice cubes, and stir. Garnish with remaining mint leaf. The mojito can also be made as a highball. Use a tall glass, follow recipe, and top with soda water.

MUSTIQUE WHAMMY

Recipe from Basil's Bar, Mustique

1½ ounces light rum
½ ounce triple sec
4 ounces orange juice
Dash of Angostura bitters
Slice of orange
Slice of lemon

Pour the rum and triple sec into a highball glass filled with ice cubes, then top with orange juice and bitters. Mix, then garnish with a slice of orange and lemon.

OLD JAMAICA RUM DAIQUIRI

Recipe from Half Moon Golf Club, Montego Bay, Jamaica

1½ ounces dark rum
1 ounce light rum
1 ounce lime juice
½ ounce simple syrup
2½ ounces papaya
Slice of lemon or lime

Pour all ingredients in a blender with ½ cup ice and blend for 30 seconds. Pour into a wineglass. Garnish with lemon or lime.

SANS SOUCI COOLER

Recipe from Sans Souci Hotel, Jamaica

1 ounce amber rum
1½ ounces pineapple juice
1 ounce orange juice
½ ounce simple syrup
Dash of lime juice
Wedge of pineapple
Slice of orange
Maraschino cherry

Pour all ingredients into an ice-filled shaker. Strain into a chilled cocktail glass. Garnish with pineapple, orange, and cherry.

MARY PICKFORD

1½ ounces light or amber rum
1½ ounces pineapple juice
Dash of grenadine
Maraschino cherry

Mix rum, pineapple juice, and grenadine in an ice-filled shaker. Strain into a chilled cocktail glass and garnish with the cherry.

KEVIN'S MANGO COLADA

Recipe from Mango's, Anguilla

1 ounce light rum
1 ounce cream of coconut
1 ounce mango juice
2 slices fresh ripe mango
Dash of Cointreau
Dash of vanilla extract
Sprinkling of ground cinnamon

Pour all ingredients into a blender with ½ cup ice and blend until thick and smooth. Pour into a glass and serve immediately.

POOL TERRACE DAIQUIRI

Recipe from Cap Juluca, Anguilla

2 ounces rum
½ ounce lime juice
1 ounce simple syrup
1 ounce strawberries
½ banana
1 ounce cream of coconut
Slice of banana
Maraschino cherry

Pour ingredients into a blender with ½ cup ice and blend until smooth. Pour into a glass and garnish with banana and cherry.

KOHALA SUNSET

Recipe from Mauna Lani Bay, Hawaii

½ lime
2 ounces rum
Dash of orange curaçao
Dash of grenadine
2 ounces orange juice
1 ounce lemon juice
Maraschino cherry
Pineapple wedge
Fresh mint sprig

In a punch glass, place ½ scoop shaved ice. Squeeze lime into glass and leave rind in glass. Fill a shaker with remaining liquid ingredients, and shake well. Pour into prepared glass. Garnish with cherry, pineapple, and mint sprig ■

Cool comfort

BY JANE ELLIS

Refreshing and easy to prepare, soups can be the focus of a light lunch, the start to a warm-weather dinner, or even a sweet finale. Jean-Paul Picot, whose New York bistro, La Bonne Soupe, has been serving great soups for twenty years, shares some favorites from his forthcoming book, *La Bonne Soupe at Your Table*, written with Doris Tobias.

DILLED CUCUMBER SOUP WITH SMOKED SALMON GARNISH

- **4 medium cucumbers, peeled, seeded, and chopped**
- **2 shallots, peeled and chopped**
- **2 tablespoons lemon juice**
- **½ cup plus 1 tablespoon fresh dill, finely chopped**
- **2 cups chicken broth, cold**
- **2 cups low-fat yogurt**
- **Salt and freshly ground black pepper**
- **2 thin slices Nova Scotia or other smoked salmon, cut into small pieces**

In the work bowl of a food processor fitted with a steel blade or in a blender, place the cucumbers, shallots, lemon juice, and ½ cup of dill and process until well puréed.

Transfer purée to a large bowl or pitcher. Add the chicken broth and yogurt, stirring to blend. Season with salt and pepper. Cover and chill in the refrigerator for 3 to 4 hours.

When ready to serve, stir well, then ladle or pour into chilled bowls. Garnish with remaining dill and smoked salmon. Serves 4.

HERB-SCENTED TOMATO AND CRABMEAT SOUP

- **½ pound fresh lump crabmeat or frozen Alaskan king crab, thawed**
- **3 tablespoons lemon juice**
- **2 pounds ripe tomatoes, peeled, seeded, and quartered**
- **3 shallots, peeled and chopped**
- **2 cloves garlic, peeled and chopped**
- **½ cup basil leaves, 4 reserved for garnish**
- **½ cup fresh mint leaves, 4 reserved for garnish**
- **2 cups tomato juice**
- **1 cup chicken broth, cold**
- **1 cup heavy cream**
- **¼ cup red wine vinegar**
- **¼ teaspoon Tabasco sauce**
- **¼ teaspoon Worcestershire sauce**
- **Salt and freshly ground black pepper to taste**

Pick over crabmeat for shells and tear crabmeat into bite-size shreds. In a small bowl, place crabmeat and sprinkle with one tablespoon lemon juice, cover, and refrigerate until ready to serve.

Place the tomatoes in the work bowl of a food processor fitted with a steel blade or in a blender. Add shallots, garlic, basil, and mint and process until puréed.

Transfer mixture to a large bowl or pitcher. Add all remaining ingredients, stirring to blend well. Taste and correct seasoning. Cover and chill for 3 to 4 hours.

When ready to serve, ladle into chilled soup bowls. Spoon the reserved crabmeat into the centers and garnish with reserved basil and mint. Serves 4.

SPICY GUACAMOLE BISQUE

- **3 ripe avocados, peeled, pitted, and diced**
- **3 tablespoons lemon juice**
- **3 tablespoons lime juice**
- **2 tablespoons finely chopped onion**
- **½ cup finely chopped cilantro**
- **⅛ teaspoon Tabasco sauce**
- **⅛ teaspoon chili powder**
- **Pinch of ground cumin**
- **Salt and freshly ground pepper**
- **2 cups chicken broth, cold**
- **2 cups fat-free sour cream**
- **2 tablespoons finely diced red bell pepper**
- **2 tablespoons finely diced red onion**
- **2 tablespoons thinly sliced scallions**
- **Tostadas**

In the work bowl of a food processor fitt with a steel blade or in a blender, place t avocados. Add the lemon and lime juic onion, cilantro, spices, and salt and pepper taste. Process until puréed and smooth.

Transfer the mixture to a large bowl a add chicken broth and sour cream. Stir w to blend. Cover and chill for 3 to 4 hou

When ready to serve, ladle soup in chilled soup bowls. Garnish with red pepp red onion, and scallions. Serve with tostad Serves 4 to 6.

ICY MELON SOUP

- **1 large ripe cantaloupe or other sweet-fleshed melon, about 2 pounds, peeled, seeded, and diced**
- **Juice of 2 limes**
- **½ cup freshly squeezed orange juice**
- **1 teaspoon grated fresh gingerroot, or ¼ teaspoon dried ground ginger**
- **½ cup fruity white wine, such as chenin blanc**
- **½ cup crème fraîche**
- **4 thin slices of lime**

In the work bowl of a food processor fitt with a steel blade or in a blender, place t melon, lime and orange juices, ginger, a wine. Process until smooth and puréed. the mixture seems too thick, thin it with little more lime and orange juice. Transfer t large bowl and chill for 3 to 4 hours.

When ready to serve, ladle soup into sm chilled bowls or cups. Garnish with crèm fraîche topped with a slice of lime. Serves

SPARKLING BERRY SOUP

- **2 cups fresh raspberries**
- **2 cups fresh blackberries or blueberrie**
- **2 cups fresh strawberries**
- **1 cup freshly squeezed orange juice**
- **¾ cup superfine granulated sugar**
- **½ cup lemon juice**
- **2 cups chilled sparkling wine, or nonalcoholic sparkling wine**

Rinse berries and remove hulls or sten Pat dry with paper towels. Set aside 12 berr for garnish. In the work bowl of a fo processor fitted with a steel blade or in blender, place the berries, orange juice, sug and lemon juice. Process until puréed a smooth. Transfer mixture to a large bow cover, and chill for 3 to 4 hours.

When ready to serve, add the chill sparkling wine and stir quickly to blend. Lad into chilled cups or small soup bowls and ga nish with reserved berries. Serves 4. ■



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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTION AND ARE UNAVAILABLE.

20 STYLE BEAT *Page 20:* **Millie,** #HCF-362-B-30, blue, 55" w., 16" rpt.—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-475-4100. **Rosebud,** yellow, by Lisbet Jobs, 51" w., $55/yd.—Royal Sweden/Maude Hendler (R), PO Box 174, Short Hills, NJ 07078; 201-912-8128. **Katia,** #LFY10301F, 54" w., 12½" rpt., $60/yd.—The Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036; for stores: 212-642-8700. **Wildrose/D,** color #8, from the Mark Hampton Signature Collection, 54" w., 25" rpt., $70/yd.—Kravet (T), 225 Central Ave. S., Bethpage, NY 11714; 800-645-9870. **Bowood,** #1020-03, pink/green, Colefax & Fowler, 54" w., 13¾" rpt.—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Chantal,** #3991/2258, color 006, from Les Pompadours Collection, 59" w., 8¼" rpt.,$42/yd.—Souleiado (R), 53 Main St., PO Box 150, Bar Harbor, ME 04609; 207-288-2828. **Kynaston,** #1768-04, 54" w., 16¼" rpt.—Fonthill, Ltd. (T), 979 Third Ave., New York 10022; 212-755-6700. **Manon,** #79715.04, coral, 53" w., 14" rpt.—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Antique Roses,** light blue, from Williamsons Documentary Fabrics, 54" w., 14½" rpt. $42/yd.—The Copper Lantern Inc. (R), 248 S. Bea. Ave., Old Greenwich, CT 06870; 203-637-3553. **Pelham Stripe,** pale brick, 55" w., 29" rpt., $40/yd.—Laura Ashley (R); 800-367-2000. **Wild Rose,** sepia, from Bloomcraft's Woodstock Collection, 54" w., 13½" rpt., $16/yd.—Calico Corners (R); 800-777-9933. **Mademoiselle Rose,** #168152, red, 54" w., 23" vert. rpt., 36" horz. rpt.—Schumacher (T); 800-332-3384.

Page 22: **(1) Ivory pots,** $35/ea.—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212-350-0100. **(2) 1940s Ribbed Pot,** 6", $13.99; **Fluted Pot,** 6", $14.99—Aluminum Pottery Co. (R), PO Box 269, Devon, PA 19333; 610-296-8882. **(3) Hand thrown,** side opening, $26/lg., $16/med., $9/sm.—Crossley Ceramics (M), 1040 Ferry Building #163, San Francisco, CA 94111; 415-332-5170. **(4) Basket Weave container,** Seibert & Rice, $165—Lexington Gardens (R), 1011 Lexington Ave., New York 10021; 212-861-4390. **(5) Wolff Pottery,** $7 to $42—Second Nature (R), 107 Katonah Ave., Katonah, NY 10536; 914-232-5723. **(6) Dot Grow Pot,** $23—Potluck Studios (M), 2038 Rte. 32, Modena, NY 12548; 914-883-5111. **(7) Terra-cotta pot from Kenya,** $15.75/sm., $22.50—Summerill & Bishop Limited (R), 100 Portland Rd., London, W11 4LN; 171-221-4566. **(8) Christian Tortu stripe,** $35—Takashimaya New York, see above. **(9) Palmetto pot,** Ryan Gainey Collection, $950—The Potted Plant (R), 3165 E. Shadowlawn Ave. NE, Atlanta, GA 30305; 404-233-7800.

Page 24: **Iron wall rack,** $850; **rimless pots,** $17.50/ea.—The Garden Room (R), 1179 Lexington Ave., New York 10028; 212-879-1179. **Fabric,** Le Jardin Topiare #301500F—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995. **Dragon fly** hook, #H10, $16—Signs of the Times (M), 505 Barron Ave., Palo Alto, CA 94306; 415-494-7190. **Taconic oval dining table,** 76" x 46", $2,950—Munder Skiles (R), 22 W. 88 St., #5, New York 10024; 212-724-9438. **Lemonheads floorcloth,** Citay, $1,400—Scarlett Alley (R), 241 Race St., Old City, Philadelphia, PA 19106; 215-625-9363. **White wood chair,** cedar, $195—Judi Boisson American Country (R), 134C Mariner Dr., Southampton, NY 11968; 516-283-5466. **Banc Roubo bench,** $4,700—Maienza Ltd. (R), 30 E. Huron, Ste. 4807, Chicago, IL 60611; 312-337-7075. **Watersaurus** watering can, $8—Bed, Bath and Beyond (R), 620 Ave. of the Americas, New York 10011; 212-255-3550. **Sol y luna armless lounge,** #1301, $627—Paul Weaver Studios (M), PO Box 423343, San Francisco, CA 94142-3343; 415-558-8564. **Vegetable plates,** Jardin de Villandry, $255/set of 4—A. Reynaud (M); 908-935-1143.

38 NEWS *Food:* Harney & Sons, Ltd., Village Green, PO Box 676, Salisbury, CT 06068; for catalog: 800-TEA-TIME. Dana May Casperson, Everyone's Cup of Tea, 837 Fifth St., Santa Rosa, CA 95404; 800-588-TEAS.

56 DOCKSIDERS *Pages 56 to 65. Living room.* **Yorkshire sofa and chairs; Knightsbridge Floral pillow fabric; Sussex butler's tray**—Ralph Lauren Home Collection (T), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Bureau**—William Wayne (R), 40 University Pl., New York 10003; 212-533-4711. *Bedroom:* **Daybed**—William Doyle Galleries (R,T), 175 E. 87 St., New York 10128; 212-427-2730. *Mudroom:* **Fish**—U.S.E.D. (R), 17 Perry St., New York 10014; 212-627-0730. **Tiles, Mexican cement**—Tiles: A Refined Selection (R,T). 42 W. 15 St., New York 10011; 212-255-4450. *Hannah's bedroom:* **Bed**—Cobweb Antiques (R), 116 W. Houston St., New York 10012; 212-505-1558. *Master bedroom:* **Westminster bed,** similar—Ralph Lauren Home Collection, see above. **Wallpaper,** antique—Second Hand Rose, (R) 270 Lafayette St., New York 10012; 212-431-ROSE. **Windows**—Marvin Windows & Doors (M), PO Box 100, Hwy. 11 West, Warroad, MN 56763; 800-346-5044.

66 PLAY HOUSES *Pages 66 to 71: Designer:* **Salle Werner Vaughn, Harmonium,** 4620 Blossom St., Houston, TX 77007, 713-869-9651. *Here and There house:* **Drapery lining fabric** edged in gold braid—Old World Weavers (T), 979 Third Ave., New York 10022, 212-355-7186. *Elsewhere house:* **Striped wallpaper** on middle wall—Rose Cumming (T), 232 E. 59 St., New York 10022; 212-758-0844. **Ivy print kitchen wallpaper,** English Ivy #554092, colorway: crystal—Waverly (T), 79 Madison Ave., New York 10016; 800-423-5881.

78 LOCAL COLOR *Pages 78 to 83: Designer:* **Richard Giglio,** 2231 Broadway, New York 10024; 212-724-8118. **Tiles,** custom, hand-painted, sold per square foot; not for individual sale—Richard Giglio, see above. *Building contractors:* **Joseph Schroeder and John Igo,** Schroeder Building Contractors, 1013 Truman Ave., Key West, FL 33040; 305-293-9600. *Living room:* **Chair and ottoman,** Kappa, color: 91 black—Randolph & Hein (T), 232 E. 59 St., New York 10022; 212-826-9898. **Futon frames,** custom—Clovis Depiante, 65 Spring St., New York 10012; 212-219-9514. **Beige linen,** style: Chaucer; color: pewter—Beckenstein Home Fabrics (R,T), 130 Orchard St., New York 10002; 212-475-4887. **Pillow chintz**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Rattan chair**—Vern's Place (R), 903 Simonton St., Key West, FL 33040; 305-294-9639. **Blue and white pillow,** fabric: Indigo Blue, $25—InterArts (R), 506 Southard St., Key West, FL 33040; 305-296-4081. **Bamboo furniture; glass bowl**—located by Richard Claycomb, 1105 Truman Ave., Key West, FL 33040; 305-294-8373. **Coffee mill**—John Gilbert and Guy McIntosh, Key West Landscape, 1104 Angela St., Key West, FL 33040; 305-292-7208. **Lantern**—Perkins & Son Chandlery (R), 901 Fleming St., Key West, FL 33040; 305-294-7635. **Yellow Alvar Aalto vase**—Museum of Modern Art Design Store (R), 44 W. 53 St., New Yor, 10019; 212-767-1050. **Upholstery on Venetian reproduction chair**—Randolph & Hein, see above; **chair back**—Rose Cumming Chintzes (T), 232 E. 59 St., New York 10022; 212-758-0844. **Paintings** on back wall—Richard Giglio, see above. **Black and white fabric on bed,** by Richard Giglio for Donghia (T), 979 Third Ave., New York 10022; 212-935-3713. **Collage,** *Hidden Identities;* **hand-painted pillows**—Richard Giglio, see above. **Bedcover,** Richard Giglio for Donghia, see above. **White matte lamp on table,** #50428—Sirmos, 979 Third Ave., New York 10022; 212-371-0910. **Worktable**—John Igo, Schroeder Building Contractors, see above. **Matisse motif**—Richard Giglio, see above; constructed by John Igo, Schroeder Building Contractors, see above. *Kitchen:* Constructed by Schroeder Building Contractors, see above. **White coral**—Shell Warehouse, #1 Whitehead St., Key West, FL 33040; 305-294-5168. **Chopping block table**—Vern's Place, see above.

84 DECORATING THE BEDROOM *Pages 84 to 93: Locations:* Historic Properties of Suffolk County Parks Department–Meadow Croft, Suffolk Lodge, Deepwells. Contact Richard Martin, PO Box 144, W. Sayville, NY 11796; 516-854-4970. *Construction help:* Suffolk County Dept. of Labor Youth Conservation Corps, PO Box 1319, Smithtown, NY 11787-0895; 516-853-6500. *County Executive:* Robert Gaffney; Commissioner of Suffolk County Labor Department: Michael B. Falcone.

Pages 84 and 85: **Sheets:** Diamond Point Sateen pillowcase, $80/pr.; top sheet, $120/queen; bottom sheet, $65; Blanc de Blanc duvet, full/queen, $300—Atelier Martex (M), 1185 Ave. of the Americas, New York 10036; 800-533-8229. **Romantique bed,** Ironware Int'l., $5,730—John Rosselli & Associates (T), 979 Third Ave., New York 10022; 212-593-2060. **Velvet hanging,** #42741 Gainsborough velvet—F. Schumacher & Co. (T), 939 Third Ave., New York 10022; 212-415-3900. **Kingswood silver leaf,** $1,250; **Giacometti lamp,** $325—Arkitektura (R), 96 Greene St., New York 10012; 212-334-5570. **Carafe,** $45; **glass,** $20—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. **Silver lamp,** $650; **scroll-back club chair,** $450; **white wool throw,** $225; **vases**—Aero Ltd. (R), 132 Spring St., New York 10012; 212-966-1500. **Steel table base,** #1284, $2,240; **travertine table top,** $620—Niermann Wee (T), 760 Generals Hwy., Millersville, MD 21108; 410-923-01 **Art Deco round table,** $20,000; **handkerchief vase,** 20th- $450—Malmaison Antiques (R), 253 E. 74 St., New Yo 10021; 212-288-7569. **Sofa slipcover,** #RL 1638, bone—Dec rators Walk (T), 979 Third Ave., New York 10022; 212-31 7100. **Throw pillows,** #303637 candlelight chintz, do #645538 Glosheen, violet—Waverly (T), 939 Third Ave., N York 10022; 212-213-7894. **Iron chair,** 1930s French iron fa teuil, $7,500/set of 4; **Italian iron panel,** $1,695—James He ner Antiques (R), 130 E. 82 St., New York 100 212-737-4470. **Pedestal side table,** Saarinen, $450—Full Ho (R), 133 Wooster St., New York 10012; 212-529-2298. **Merc glass candlestick,** $525/pr.; **stone urn,** $1,150/pr.; **Mercury gl sphere,** $525—Treillage (R), 418 E. 75 St., New York 100 212-535-2288. **Billy Haines club chairs,** $8,500/pr.; **floor lam** Samuel Marx, $7,500—Liz O'Brien, 41 Wooster St., New Yo 10013; 212-343-0935. **Painting,** *Don Juan* by Pauline Gagn $9,000—Jain Marunouchi Gallery (R), 560 Broadway, N York 10012; 212-274-8087. **Ribbed marble vase,** $300—G don Foster (R), 1322 Third Ave., New York 10021; 212-74 4922. **Curtains,** #304000 esprit/48 white—Waverly, see abo **Flame finial,** #7027, $90—Niermann Weeks, see above. **Ru** Clayton, 9x12, $1,400/ea.—Thos. K. Woodard (R), 799 Ma son Ave., New York 10021; 212-988-2906. **Wall color:** Wa Pratt & Lambert, Jan. Frost #1291; **trim:** Ancestral #14 **Painting**—Keith S. Kieltyka, 37 Hillside Ave., St. James, N 11780; 516-584-8148.

Page 86: **Sheets:** Cape Cod Collection, Echo, pillowca $27/pr.; top sheet, $14.99; fitted sheet, $14.99—Revman Ind tries (M), 1211 Ave. of the Americas, New York 10036; 212-84 7780. **English Cottage bed,** black forest green, $900—R Fisher Furniture (T), 406 S. First Ave., Box 1208, Marsha town, IA 50158; 515-753-3414. **Trapper blanket,** full, $78 L.L. Bean (R, MO), Casco St., Freeport, ME 04033; 800-2 4221. **Carpet,** 33"x7'5", $1,793—Elizabeth Eakins Inc. (R), E. 65 St., New York 10021; 212-628-1950. **Palette table,** $69 **bowl,** $85; **ticking pillow**—Paula Rubenstein (R), 65 Prince New York 10012; 212-966-8954. **Painted scarf,** custom—Ba Poindexter (M), 125 Riverside Dr., New York 10024; 212-87 6799. **Green vase,** $220—Rooms & Gardens (R), 290 Lafaye St., New York 10012; 212-431-1297. **Serpentine front che** #13.800.1, $1,789—Milling Road/Baker Furniture (R), 16 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-73 **Yellow mug,** $24; **pitcher,** $24—Wolfman-Gold & Good Co pany, see above. **Photograph** of Elizabeth Taylor, by B Willoughby, $3,519—Aero Ltd, see above. **Window seat cov** made from Cape Cod Collection sheets, Echo. **Curtai** RL1435-036—Decorators Walk, see above. **Border on curtai** #57161, Shenandoah Chéck, color: Saffron—Schumacher, address above. **Pitchers,** $45/ea.—Pierre Deux Antiques (369 Bleecker St., New York 10014; 212-243-7740.

Page 87: **Sheets:** Spectator collection by Ralph Lauren Ho Collection, Gazebo floral standard pillowcase, $45/ pr.; full ted sheet, $45; **throw pillows:** Canfield plaid, $190; Gazebo f ral, $150; Sargent floral, $50; Regiment Pique with strip ribbon, $190—Ralph Lauren Home Collection (R), 1185 A of the Americas, New York 10036; 212-642-8700. **Dayb** $6,500; **étagère,** $1,800; **Napoleon bust,** $20,000; **engravi** $200; **miniatures,** $800—Malmaison Antiques, see abo **Tote,** Polo—Ralph Lauren (R), 867 Madison Ave., New Y 10021; 212-606-2100. **Vintage bed linens,** $85—Paula Rube stein, see above. **Easton stool,** #399-04; **North Hall club cha** #230-03—Ralph Lauren Home Collection, see above. **Pate vinyl,** QV 11961 Shining—Decorators Walk, see above. **Typ writer,** $350—Full House, see above. **Carpet,** Medieval M ting, $1,400—Carpet Innovations (T), 588 Broadway, N York 10012; 212-966-9445. **Kimono box,** c. 1890, $300; whisk, Chinese, $750; **bound manuscript,** $775; **table lam** $2,335—William Lipton Ltd. (R), 27 E. 61 St., New Y 10021; 212-751-8131. *Field orders for Napoleonic campaig* $2,200—Stubbs Books & Prints (R), 153 E. 70 St., New Y 10021; 212-772-3120. **Floor lamp,** $650—Historical Materi ism (R), 125 Crosby St., New York 10012; 212-431-3424. **Pla** $120—Blumenthal, Inc. (T), 979 Third Ave., New York 100 212-752-2535. **Castles,** $695—James Hepner, see above. **Cu tains,** pillowcase appliquéd to white sheets by Ralph Laur **Lucite table,** $350—Aero Ltd., see above. **Black pitch** $160—Rooms & Gardens, see above. **Wall paint:** Dona Kaufman paint WS 215 #5 mixed with 215 #3—The Dona Kaufman Color Collection (M), 114 W. Palisade Ave., Engl wood, NJ 07631; 201-568-2226. **Painting**—Tessa Grundon, Crosby St., New York 10012; 212-274-9764.

Pages 88 and 89: **Sheets:** Shams, $34.99; standard pillowca $27.99/pr.; top sheet, $36.99—Primary Pieces Collectio

Geranium by Liz Claiborne—Springmaid (M), 787 Seventh Ave., New York 10019; 212-903-2155. **Bed,** from Parish Hadley collection, $6,758—Baker Furniture, see above. **Nesting tables,** by Josef Hoffmann, $1,450—ICF (T), 305 E. 63 St., New York 10021; 212-750-0900. **Clock,** 1930s, $250—Bilhuber Inc. (R), 330 E. 59 St., New York 10022; 212-308-4888. **Komatsu Rock crystal glass,** $62.50; **coffee service and tray,** Jonathan Adler. $365—Aero Ltd., see above. **Brass sconces, #WLI,** $869/ea.—Gracious Home (R), 1220 Third Ave., New York 10021; 212-517-6300. **Toile pillow, #221,** red and yellow, $390—Elizabeth Eakins Inc., see above. **Yellow chair,** 50s retro collection, $1,302—Thayer Coggin Furniture (M), 230 South Rd., High-point, NC 27262; 910-841-6000. **Chair fabric,** Simplesse sunshine #50—Bloomcraft (T), 51 Madison Ave., New York 10010; 212-683-8900. **Curtains,** from Liz Claiborne sheets for Springmaid. **Curtain rod,** 6', $75; **curtain rings,** $20/set of 7—Pottery Barn (R), PO Box 7044, San Francisco, CA 94120-7044; 800-922-5507. **Ribbon-back armchair,** #1002-A, $2,550—Dessin Fourneir (T); 913-434-2777. **Sisal rug,** $900—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Cat bench,** #3011, $3,300—Carole Gratale (T), 979 Third Ave., New York 10022; 212-838-8670. **Breakfast pillow,** Geranium by Liz Claiborne—Springmaid, see above. **Mirror,** #5206 fluted osettes, $650—Carvers' Guild (T), PO Box 198, W. Groton, MA 01472; 508-448-3063. **Legal document shades,** $75/ea.—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212-772-3320. **Swirl crystal vases & bowls,** $500/pr.; 600—Malmaison Antiques, see above. **Gilded shells,** 1,250/pr.; **tusk table,** $1,800—Aero Ltd., see above. **X-back hair,** $575—British Khaki (R), 62 Greene St., New York 0012; 212-343-2299. **Chair slipcover,** #4430 Himalaya natural—Braemore (T), 41 Madison Ave., New York 10010; 212-86-3311. **Napkin, $6; silverware,** $115—Wolfman-Gold & Good Company, see above. **Wall paint,** #DKC 5 flat; #DKC 6 emigloss (trim)—Donald Kaufman Color, see above. **Painting**—Keith S. Kieltyka, see above.

Page 90: **Sheets:** Chambray natural, pillowcase, $24/pr.; European square, $28; duvet, $130; flat queen, $27—Wamsutta (M), 1285 Ave. of the Americas, New York 10019; 800-344-142. **Teodora bed** by Driade, $5,200—Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. **Rug,** Wethersfield #39, 9x12, $1,398—Thos. K. Woodard, see above. **Veranda chair,** #101, $592—John Rogers Collection (R), 171 Mariner Dr., Southampton, NY 11968; 516-283-7209. **Terra-otta jar,** $2,400—Treillage, see above. **Painting,** *Tanda Peremuan* by Peter Dittmar, $8,500—Jain Marunochi Gallery, see bove. **Drop-leaf table,** New Delhi, $5,500—Arkitektura, see bove. **Marble vase,** $300—Gordon Foster, see above. **Sake ottle and cup,** $140—William Lipton Ltd., see above. **Blinds,** anilla #101—Covington (T), 15 E. 26 St., New York 10010; 12-689-2200. **Wall paint,** DKC 1; trim, DKC 25—Donald aufman Color Collection, see above.

Page 91: **Sheets:** Colours by Alexander Julian, Technique, pil-wcase, $20; European square, $30; top sheet, $20; fitted heet, $20; dust ruffle, $25.50—Dan River (M), 274 Madison ve., Ste. 304, New York 10016; 800-782-9568. **Headboard,** 36-60, $362—Pearson Co. (M), PO Box 2838, High Point, C 27261; 910-882-8135. **Slipcover** (on headboard), Simplesse #001—Bloomcraft, see above. **Blanket,** Suzani antique, 5,750; **rug** (foot of bed), #RG310 kilim, $2,850—Sarajo (R), Prince St., New York 10013; 212-966-6156. **Rug,** Mexican, 375—Paula Rubenstein, see above. **Basket,** Japanese, $250—ordon Foster, see above. **Sari scarf,** $325—William Lipton, e above. **Iron table,** French, $1,500—Pierre Deux Antiques, e above. **Vases**—Tampopo (T); 415-979-0456. **Lamp,** rasar table for Leucos USA, $815—MSK Illuminations (T), 9 Third Ave., New York 10022; 212-888-6474. **Chest,** Nelly esser, custom painted, $795—Maine Cottage Furniture (R), O Box 935, Yarmouth, ME 04096; 207-846-1430. **Perfume ottle,** $48; **top hat,** $65—Paula Rubenstein, see above. **Wood ses,** $250—Historical Materialism, see above. **Paintings er chest** by Jane Johnson, $1,150—Rooms & Gardens, see ove. **Color abstract** by Fernando Pomaloza—Jain arunouchi Gallery, see above. *Portrait of Gloria* by Emlen tting, $900—Stubbs Books & Prints, see above. *Untitled #2* Don Van Vliet—Michael Werner Gallery (R), 21 E. 67 St., ew York 10021; 212-988-1623. **Corner rug,** Shaker grid, 7,470—Elizabeth Eakins Inc., see above. **Wall paint,** Yellow ich #0154, House Beautiful paint for Wal-Mart.

Pages 92 to 93: **Sheets:** Prim Rose, pillowcase, $18.99; top eet, $9.99; fitted sheet, $9.99—Adrienne Vittadini for ieldcrest Cannon (M), 101 Lake Dr., Kannapolis, NC 28081; 00-841-3336. **Bedspread,** Stephanie, $190; **sham,** $54—Peaock Alley (R), 13720 Midway Rd., Ste. 204, Dallas, TX 5244; 214-490-3995. **Beds,** #613-559 in gray, $1,439—Drexel Heritage (R); 800-916-1986. **Sconces,** #S100 celadon, $70—Brambles (M), 44 Mill St., Unit E, Healdsburg, CA 95448; 707-433-1094. **Photograph** by Don Freeman—Elga Wimmer Gallery (R), 560 Broadway, New York 10012; 212-274-0274. **Dressing table,** custom; **screen**—Minic Custom Woodwork (M) 524 E. 117 St., New York 10035; 212-410-5500. **Dressing table skirt,** #001 white, Simplesse—Bloomcraft, see above. **Screen painting**—Tessa Grunden, see above. **Paint,** Pratt & Lambert #1279 Astrachan, highlight: #1282, cerulean haze. **Metal chair,** 1930s, $5,000/pr.; **candlestick lamp,** $1,575—Malmaison Antiques, see above. **Platter,** $795—James Hepner Antiques, see above. **Vase,** $80—Paula Rubenstein, see above. **Mirror,** $975—Bilhuber, Inc., see above. **Nightstands,** $3,750; **pitcher,** $495—Pierre Deux Antiques, see above. **Curtain fabric,** #317 creation bauman—Randolph & Hein (T), 232 E. 59 St., New York 10022; 212-826-9898. **Rug,** $1,793—Elizabeth Eakins, Inc., see above.

94 NOTABLY NAUTICAL *Pages 94 to 101: Architect:* **Kenneth Neumann,** Joel Smith and Associates, Inc., 400 Galleria Officentre, #555, Southfield, MI 48034; 810-352-8310. *Project architect:* **Donald J. Adreski, AIA.** *Project interior designer:* **Susan Kaplan,** 576 Townsend, Birmingham, MI 48009; 810-645-6526. *Landscape architect:* **Eaton Nursery,** 5899 W. Maple Rd., W. Bloomfield, MI 48322. *Contractor:* **Mosher, Dolan & Cataldo,** 266 Elm, Birmingham, MI 48009; 810-258-4453. *Project Coordinator:* John Kelly. **House size:** 9,870 sq. ft. **Lot size:** 3.10 acres. *Structure type:* structural steel and wood frame. *Exterior materials:* painted brick veneer, glass, and synthetic plaster with marina pearl granite striping. **Roof,** Paradiene 20/30 System, Siplast—G.A. Frisch, 555 Elmwood, Troy, MI 48083; 810-588-1133. **Exterior paint:** Stock white, Sto-High mildew resistant paint—Technical Specialities, 2360 Orchard Lake Rd., #80, Sylvan Lake, MI; 810-738-9592. *Interior materials:* upper level: Blueboard with veneer coat plaster; lower level: ⅝" drywall. **Insulation,** Batt insulation—Owens Corning (M)—Jones Insulation, 22811 Heslip Dr., Novi, MI 48375; 810-348-9880. **Windows,** custom—Graham Glass, 930½ LaSalle Ave., Waterford, MI 48328; 810-681-6850. **Glass block,** 8 x 8 Decora, View, and Decora LX Glass Block—Decora (M), Glass Block Sales, 24500 Forterra Dr., Warren, MI 48089; 810-754-0510. **Doors,** custom sized, 1¾" birch doors—Midwest Millwork (M), PO Box 300186, Drayton Plains, MI 48330; 810-673-0808. *Interior materials:* **Floors,** 2¼" ash, natural finish—M.H.D. (M), 773 Beachwood Dr., White Lake, MI 48383; 810-698-1488. Custom painting by Cunard & Assoc.; **thresholds, accent boards, transition stripe,** Thassos marble and Absolute black granite—Thompson Marble & Tile, 1638 Croft, Birmingham, MI 48009; 810-433-1075. **Custom rugs** in living room and bedroom—Wool Ease (T), 3170 Federal Hwy., Ste. 100, Lighthouse Pt., FL 33064; 800-881-0006. **Carpet** on lower level—Bentley Mills, 14641 E. Don Julian Rd., City of Industry, CA 91746; 800-423-4709. **Paint,** Pratt & Lambert, 75 Tonawanda, Buffalo, NY 14207; 800-289-7728. *Living room:* **Studded Shelter Sofa**—Saladino Furniture (T), 305 E. 63 St., New York 10021; 212-838-0500. **Torso Lounge Chairs**—Cassina USA (T), 200 McKay Rd., Huntington Station, NY 11746; 516-423-4560. **Fireplace,** plaster surround with slate hearth, superior prefab fireplace—American Fireplace Dist., 10662 Northend, Ferndale, MI 48220; 810-547-6777. *Dining room:* **Table base**—Cassina USA, see above. *Lower level sitting area:* **Club chair,** Knoll fabric, **sofa,** Donghia fabric—B & B Italia (T), 150 E. 58 St., NY 10155; 800-872-1697. **End tables,** Sevimoto—B & B Italia, see above. *Study:* **Club chairs; sofa,** Design America, Cloud club leather—Spinneybeck (M), 45 Hazelwood Dr., Amherst, NY 14228; 800-482-7777. **Side chairs;** Hickory business furniture; **fabric**—Donghia (T), PO Box 8, Hickory, NC 28603; 704-328-2604. **Custom cabinetry**—Midwest Millwork, see above. *Master bathroom:* **Maple flooring**—Thompson Marble & Tile, see above. **Cabinets; vanity,** custom—A-Notch-Above (T), 30391 Stephenson Hwy., Madison Heights, MI 48071; 810-585-7950. **Sconce lighting on mirror**—Artemide (R,T), 1980 New Highway, Farmingdale, NY 11735. **Shower,** mud set tile on metal lath, custom by architect. **Fittings**—Grohe (M), 241 Covington Dr., Bloomingdale, IL 60108; 708-582-7711.

102 SUMMER STOCK *Pages 102 to 105:* **Jimtown Store,** 6706 State Hwy 128, Healdsburg, CA 95448; 707-433-1212. **Weekdays:** 6:30 A.M.-6:30 P.M.; weekends: 8 A.M.-8:30 P.M, closed Wed.; Jimtown in Town, 306 Center St., On-the-Square, Healdsburg, CA 95448; 707-433-0770. Open 7 days a week, 7 A.M.-10 P.M. **Napkins; tablecloths; flatware**—Jimtown Store, see address above. **Yellow bowl,** by Fioriware; **green pitcher,** by Aletha Soule—Summer House (R), 21 Throckmorton Ave., Mill Valley, CA 94941; 415-383-6695.



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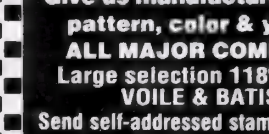
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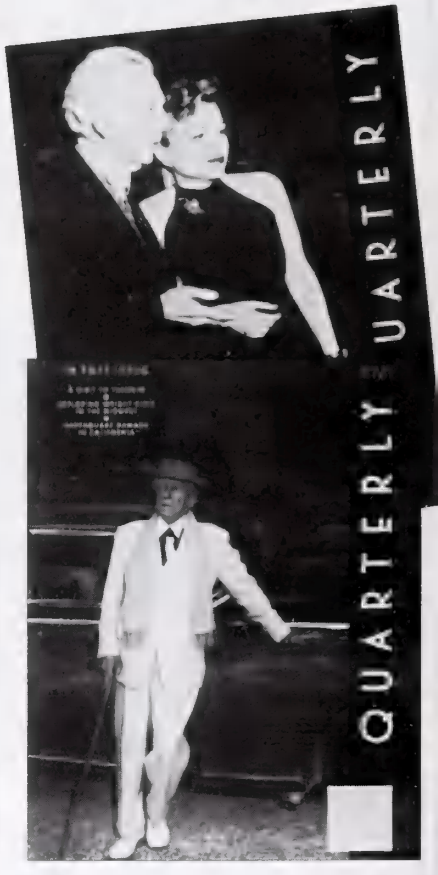
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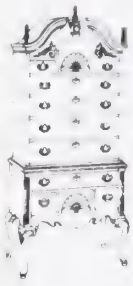
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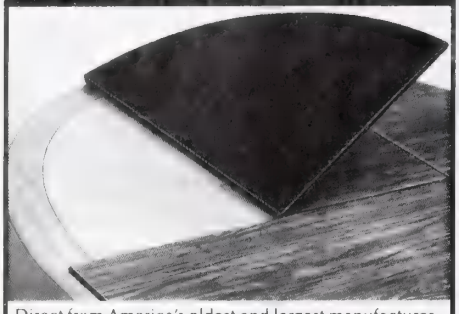


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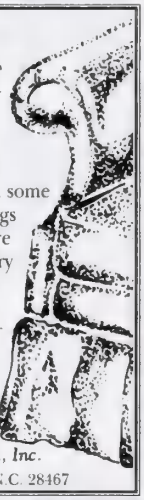
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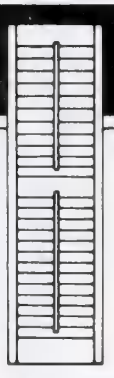
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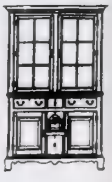
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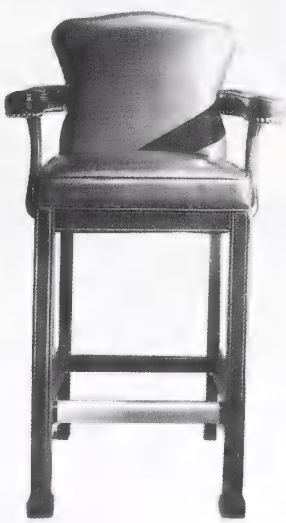
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Born in the U.S.A.

BY DEE HARDIE

My goddaughter Claudia was born in America, but she probably doesn't know the words to "The Star Spangled Banner." It's not that she can't remember lyrics; it's that she has grown up in London, where her family moved when she was a baby.

Claudia first came to Thornhill when she was eight years old. Her family, visiting in New York, let me borrow her for a week. Her mother and father had been married here in our living room, and I told her all about the wedding and then a little of the history of her native land—the Pilgrims, the *Mayflower*, Plymouth Rock. When she heard Plymouth Rock she looked at me with wide eyes and asked, "Isn't that a singing group?" Right then and there I decided it was time for the Americanization of Claudia McNulty.

The next morning we took a train to Washington, D.C., which is near enough for a day trip. Our first stop was the White House. When we came upon a portrait of George Washington, the famous one saved by Dolley Madison when the British burned the "President's House," Claudia looked up at me and asked, "Where was Mr. Madison?" I didn't have a clue—probably saving something else—so we moved on.

Next we went to the Smithsonian cafeteria for lunch. Claudia bypassed corn on the cob, Virginia ham, and apple pie for a big plate of juicy roast beef. She devoured it, saying it was "just like home." You obviously can't undermine the loyalty of a young child's appetite. In the afternoon our feet gave out, and we were rescued by Roosevelt Jones, who had driven a cab in the capital for twenty years. En route to the train station Claudia asked him if there had ever been a "Presidentess." "Not yet, young lady," he said, "but maybe some day." Claudia was obviously way ahead of her time and I was proud of her.

My goddaughter was born in the States but brought up in Britain, so I feel it my duty to keep her on the star-spangled path

When she reached twenty-one, a big event in England, Tom and I went over to celebrate with her. Her parents gave her a lively coming-of-age party at the Hurlingham Club, and the music was hot New Orleans jazz. I'm sure the group was chosen because Claudia liked it, and I was pleased there was that definite American beat. Later, after university, when she was a student at London's Royal Academy of Dramatic Art, she came to Thornhill again. This time she was constantly tape-recording American accents for her diction classes. I gave her my favorite textbook from college days, a collection of classic American plays. She was thrilled to have it.

Claudia, still living in London, is now an accomplished actress who has played many successful roles in provincial theaters and on television, but I like to think that her country godmother (she has two others, one in New York, the other in Paris, and her godfather was the great chef James Beard) helps her remember the good old U.S.A. whence she came.

I have always sent Claudia birthday and Christmas presents that are All-American. There was a sweater with our flag in the middle and countless baseball caps. As she grew older I sent jewelry, a flag brooch with earrings to match. When she was still older and on her own I helped, with air-mailed packages, to decorate her London flat. She has stars-and-stripes pillows on her couch; country baskets painted with the American flag hanging in the kitchen; and a red, white, and blue–striped tablecloth on her dining room table. I've even given her sparklers for the Fourth of July. By now she probably thinks I'm overdoing it, but she claims to look forward to whatever I am going to think of next.

Claudia has yet to tread the boards of the West End theaters, but when she does I'm going to be there and wave the flag. And I don't mean the Union Jack! ■

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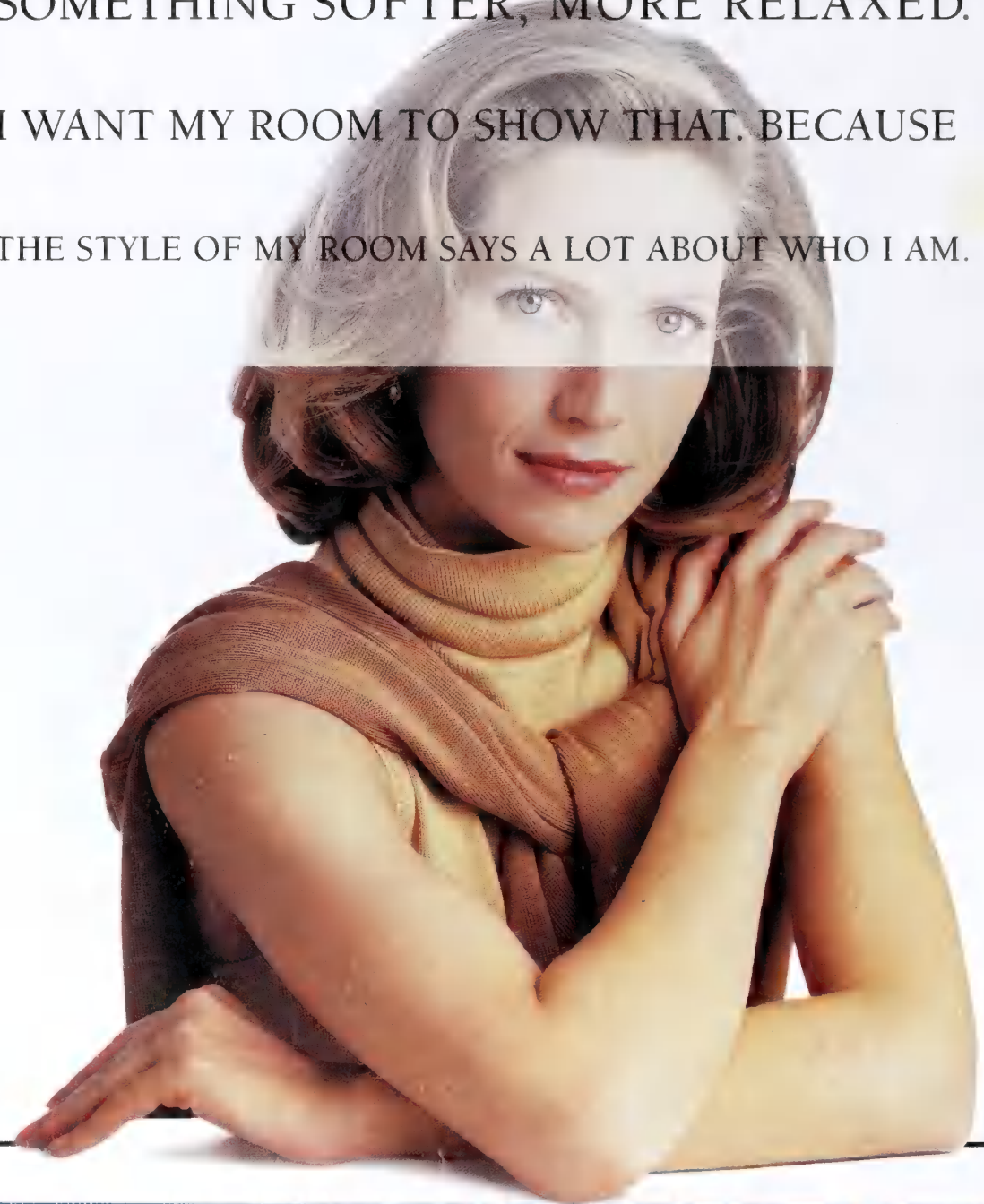
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ON THE COVER

The living room at Nina an Greg Ramsey's beach hous is consistently baked by th sun and occasionally floode by salt water, so the conten have to be hardy. Tag-sa rattan porch set wears orig nal faded upholstery; so was built by Greg with cush ions designed by Nina. Se page 62. Photograph b Lizzie Himmel.

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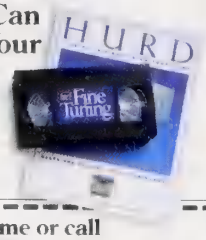

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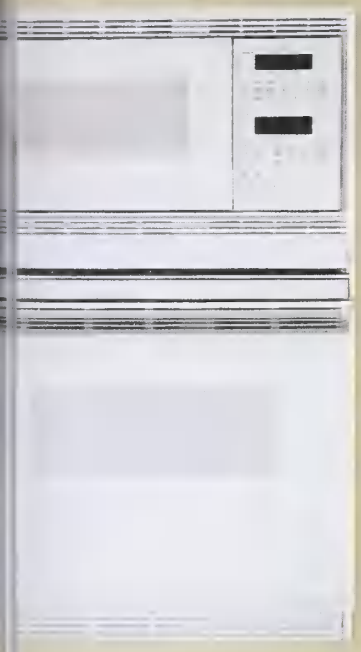
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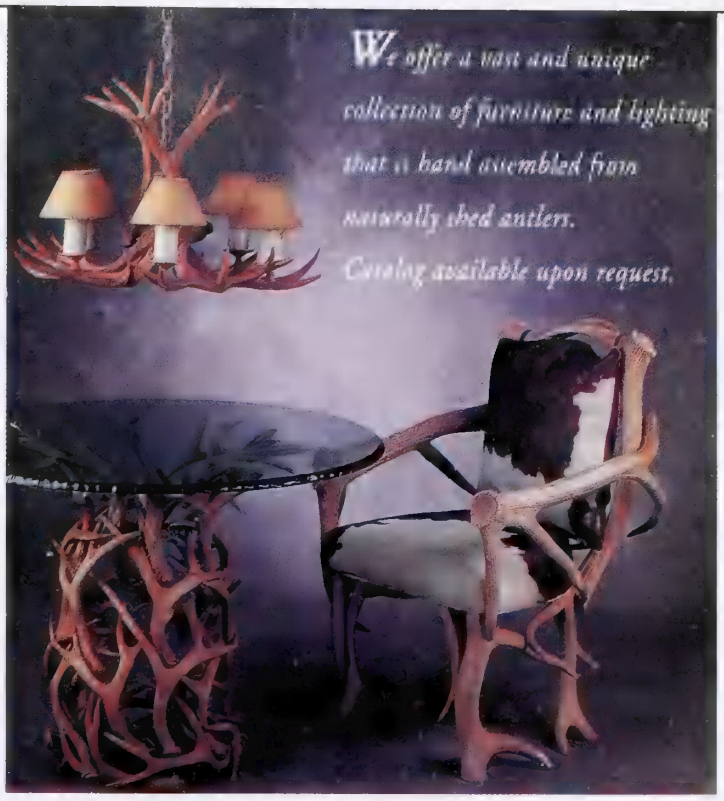
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Jungle boy

WRITTEN AND ILLUSTRATED BY RON SAVAGE

To say that I lived in the jungle for four years when I was a boy is only a slight exaggeration. To say that those years determined the course of my life is nothing but the truth.

My father was in the Army, and in the sixties, when I was ten years old, he was transferred from Maine to Panama. A greater contrast in environments would be hard to imagine. In Maine my family lived in a three-story brick house and my bedroom windows looked out on a brushy backyard with a typical New England falling-down rock wall. A wooden front porch led to a sloping lawn, where huge, highly scented lilac bushes grew in profusion. The springtime smell of the lilacs competed with the smell of the ocean two hundred yards away.

Our Panama house was raised on stilts, with an outsi staircase. At ground level were a carport, where my moth hung clothes on rainy days, and a small concrete room ever one called the maid's quarters, where my three-year-old sist and her friends played. The rooms were not painted the usu Army white, but a surprising palette of bright, warm pastel My room was pink, of all things, with cool, textured plast walls, big windows, and louvered shutters that cast geometr shadows. When I looked out I could see banana trees hea with fruit, and Ike, the white-faced Capuchin monkey th belonged to the people next door, swinging on his rope. On a buzzard big as our dining room table landed out by t clothesline, and from time to time a panther would sli through and disappear into the bushes.

The Pacific was ten miles away, and we lived on the periphe of the jungle. If my friends and I walked down the road a cut through someone's backyard we were instantly in the mi dle of a place that was different from anything I had ever see

The jungle was cool and dim, quiet except for the calling birds I couldn't give a name to. A green river ran through it the canal. From my first tentative forays into its darkness I w fascinated, mesmerized. The jungle became my second hom My friends and I were soon spending as much time there we did playing baseball, swimming, and hanging out at the



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Chapter One



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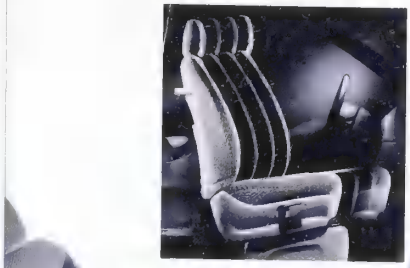
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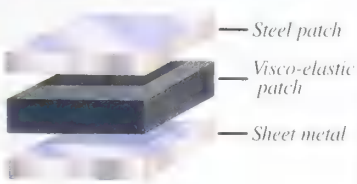
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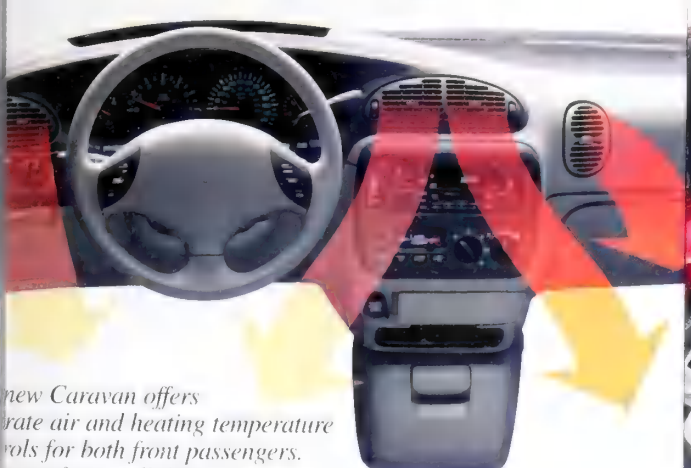
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Everyone had his collections. Mine were beautiful minerals—ed and yellow jasper, quartz, carnelian—animal skulls, three-hundred-year-old Spanish wine bottles, pieces of pottery

X. As long as I was home for dinner before nightfall this was ne with my parents, who thought of the nearby jungle as me benign playground down at the end of the street.

One thing I loved about the jungle was that it was *not* enign. In Maine there had been woods and forts and apple ghts. I had scavenged along the shoreline for driftwood and bster buoys. The only real dangers were tripping over a log d spraining your ankle, or falling out of a tree, or getting a amp if you swam on a full stomach.

But the jungle! The jungle was full of all kinds of unseen ngers, including snakes: palm snakes, eyelash vipers that uld drop out of trees, the deadly fer-de-lance, and the gressive, territorial bushmasters. We knew there were also rantulas, scorpions, giant anteaters with powerful claws, wild ccaries, and jaguars. These creatures were largely fuel for the nagination, subjects for endless late-night campfire tales, hough I did have a few encounters with snakes (none harm-l). As long as you were there with someone—at least one her person—you could enjoy this sense of danger. There was well-established tradition in the neighborhood, a kind of ddy system: If you have business in the jungle, get one of ur friends to go with you, or else stay out.

I discovered early on that the real dangers were generally nall and fiendishly clever at disguising and defending them-lves. Just standing too close to a cecropia, a small palmlike ee, is risky. Tapping it with a stick or a machete is one of the assic accidental initiation rites of novice jungle explorers. Within seconds, hundreds of tiny red ants pour out of the tree, here they live in an interdependent relationship with their ost, and begin dropping onto the unsuspecting intruder. hese ants are commonly called fire ants because of the terri-e burning stings they inflict. There are actually a number of her plants with this defensive arrangement. One is the bull-orn, a low bush with large thorns resembling Texas long-orns. It is a poor choice for a souvenir as a similar race of nging ants live inside its thorns.

Soon after we arrived in Panama, my parents coerced me to joining the Boy Scouts, Troop 17, Fort Clayton, Canal one. As an incentive my father, who regarded scouting as a ry positive activity, gave me a pair of shiny black Army boots my size and a brand new government-issue machete and eath. He knew I needed that incentive; living on a military se gave me little enthusiasm for a group that just seemed to fer more regulations.

But then I went on my first scout-run camping trip. Prior that, I hadn't any real ambition toward acquiring jungle *owledge.* Scouting introduced me and my friends to an inten-ve involvement with the real wildness and mystery of it l. We hunted for orchids in the cloud forests of the Cerro Campana, camped along the shores of Gatun Lake, thick with alligators, retraced the famous three-hundred-year-old Spanish Las Cruces Trail—three days walking and camping from Central Panama to the Pacific Ocean.

As great as these adventures were, I found them a little too organized. To a pack of boys approaching puberty, the great thrill was to court danger, or what we imagined to be danger. We preferred to explore the jungle at the end of the street without supervision, as a realm of heroic adventure, with its own legends, areas of expertise, and rites of passage: *Follow this new trail. What's over the next hill? Something is out there.*

There was the dream of finding a big morphos butterfly, the Royal Blue, for a mythical five-dollar bounty. No one ever caught one—it was impossible—but from time to time someone would yell, "Royal Blue!" in the middle of a kickball game, and my friends and I would be off, running, falling down, crashing into each other trying to catch it.

There was the dream that we would build a dugout canoe, a *cayuga*, and navigate down the river to the canal and the freedom of the open ocean. We were always pursuing something, as boys do, but the jungle put an exotic stamp on our fantasies beyond anything I experienced in the woods of Maine.

Collecting and trading in natural memorabilia was another important part of a jungle boy's life. Everyone had his collections, large or small, of trophies and artifacts. Mine were beautiful minerals—red and yellow jasper, quartz, and carnelian—animal skulls, three-hundred-year-old Spanish wine bottles, pieces of pottery, some of which I have managed to keep to this day, with all their memories intact. I recall our Panamanian maid's horror when she used to open the door to my pink-painted room, with its dried blowfish and spiny starfish hanging from the ceiling, jungle dioramas with live lizards, carved totem poles, voodoo sticks, swords and knives, sinister twisted roots and branches, and an ever-increasing store of bones and parrot feathers. Eventually, she refused to go in there and clean.

Over time I acquired a certain status among my peers. In that crazed, macho little crowd I wasn't the biggest or the strongest, but I soon prided myself on being the most daring, known for my ability to test myself against the jungle and win. It was something like having street smarts: It meant you had to be tough, you had to stay calm, and even if you were terrified you never gave up. Those who went in deepest got the most respect, and I went in deeper, with more curiosity and seriousness, than anyone else I knew.

The other kids learned that I could tell them the name of a particular insect or mineral, or the best way to sharpen a knife. And they knew I always had the necessary gear, much of it scavenged or improvised: machete, mosquito netting, >

Moving quietly, I could see a snake sunning itself in a clearing, large freshwater crabs on the riverbanks making thei eerie little noises, a huge turtle rising out of the shallows

different kinds of knives, heavy boots, canvas bags for rocks.

For the skilled explorer there were financial rewards. The small, wild black palm that grows in thickets of a half-dozen or more has large clusters of dark-green fruit—pink inside, very sweet, and highly prized. A bag of them on the school bus would be sold out before we got to our destination. A good harvest could double my allowance. The difficulty is that black palms favor the densest parts of the jungle. They are hard to find, and they are entirely covered with long, painfully sharp spines. The trick is to lash the palm near the top with a rope and pull it over far enough to pluck off the fruit. Easier said than done.

Orchids were another source of revenue, but they were even rarer. I needed something more dependable and exclusive. I got the inspiration to harvest bird-of-paradise plants and sell bunches door-to-door. I knew where to find them in sufficient abundance, and at twenty-five cents a bunch I was successful right from the start. This pleased my mother, who felt that at least she knew what I was doing out there every day. My father was impressed that I was actually making a few dollars. He asked me to find a small palm tree for someone—a tough job as one has to dig deep to get the whole taproot. I was paid two dollars upon delivery and immediately added small palms to my product line.

Respect and money were very satisfying, but my real interest continued to be the jungle itself. I began doing what no one else did. I went to the jungle alone, often for whole long days, returning just at twilight. At first it seemed simply a practical matter. I often felt encumbered by the others. They were too slow, or were reluctant to go off the trail, which I was intent on doing. Alone, I could travel swiftly, slipping around and through the vines and branches without a sound, carrying only a sheath knife and a small stick, so different from the usual commotion of shouts and laughter and hacking machetes.

Now I was a part of the jungle and it began to reveal itself in completely new ways. Moving quietly, I sometimes saw the creatures that never revealed themselves if they knew you were there: a snake sunning itself in a clearing, the huge but harmless scorpions like black crayfish, large freshwater crabs on the riverbanks making their eerie little noises, lizards blinking their eyes in a patch of sunlight—occasionally, if you moved with superhuman stealth, a huge river turtle rising up out of the shallows.

In venturing out alone I had crossed a line from social activity to a personal quest. I had been led to the joys of solitude and autonomy. I had become a kind of proto-artist, engaged in the essential dramas and challenges of creative activity, except that what I was creating was not my art. It was the artist himself.

Then, when I was fourteen, my father retired from the Army and I found myself back in the States, a student at the high school in a small Connecticut city where I kn no one. My world was gone: my gang, the easy camarade and essential classlessness of Army life, and my beloved p sonal landscape. I was in another world filled with commu cations I didn't understand.

Adolescence is hard enough; my own situation was nea impossible. Isolated, powerless, and bored, I turned to pai ing, something I had always done but never so passionate It was a while before I began to understand that in paintin was getting back what I had lost when I left the world of t jungle. I don't mean merely that the jungle is a metaphor the creative process, the perilous journey into the unknow The metaphor is apt, but in my case art was more. It wa way of recapturing what was found so easily in the jungle b was so elusive in an American high school: independen control, the opportunity to take risks and to set my own goa Without those powers I was having trouble surviving; getti them back saved me.

And, just as in Panama, some of the benefits were tangi and unexpected. I was fitting in better at school, gaining a l tle status. It seemed that if you were an artist it was okay to something of an outsider, a loner, different.

I took over the top floor of our house, where I had co plete privacy. When I went up the stairs I was sealed off fr the rest of the family in my own universe. Once I began paint in earnest, the kinds of challenges I met in the jun returned: the gathering of tools, the cultivation of skills, t setting of precise problems. Painting demanded total conce tration, discipline, the ability to deal with the unexpected— be both highly alert yet physically calm, emotionally wired mentally focused. In this new jungle of paint, rags, brush drawings, books, lumber, tacks, hammers, empty soup ca jars, pliers, and pads of paper, I was once again fully in element of my own.

I also needed a certain simple bravado. In the jungle I oft became anxious, sometimes plain terrified by a noise or sudd movement, but I learned not to panic, to see what was happe ing. *Only a lizard running up a tree.* Painting, I find, has its o moments of panic when the sensible thing seems to be: *Tu back, this is far enough.* Sometimes it *is* far enough, but m often it's just fear. Overcoming fear is what made me prince the jungle. It's what makes me a painter today.

I have never been back to Panama since I left over thi years ago. Idly, from time to time, I think of taking a trip the when time and money permit, but I have a feeling I'll never g around to it—not because you can't go home again, but becau the home I found in the jungle is a place I live in still. ■

Ron Savage lives, paints, and writes in New York City.



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BY SUSAN INGLIS

Summer is the season for a more pared-down approach to life. Here, furniture and fabrics that are practical yet full of zest



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A sporty-looking chaise from French furniture maker Hugonet is a choice seat poolside or courtside, $2,372. Through designers from Triconfort: 212-685-7035.



A cafe table with a bright-glazed stone top and hand-wrought iron base will serve you indoors or out, $1,900. At Sue Fishe King: 415-922-7276.



White-painted metal flower buckets are $18 to $28. At the Bellport General Store: 516-286-3015.



Twig-look chair splashed with sunny yellow, $455. At Intérieurs: 212-343-0800.



Painted terra-cotta votives cast a glow on alfresco dining; $130 small, $175 large. At Janu et Cie: 800-245-2687.

Toasting summer: bright-stemmed goblets, $98 each. From Stelton; for stores, call 212-683-5099.



Chunky stoneware bowls are glazed with a Fiesta-inspired swirl; $16 soup, $42 pasta, $66 serving. From Swid Powell: 800-808-7943.





Take this handy mesh tote along on a quick trip to the beach or a leisurely stroll through a farmers' market, $55. At Ad Hoc Softwares: 212-925-2652.



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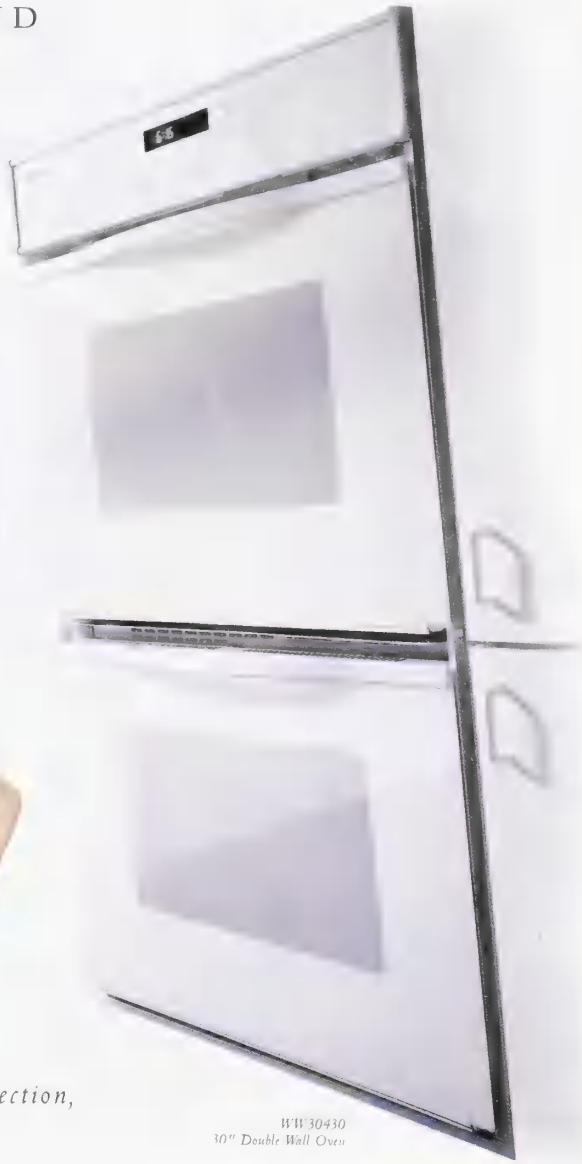


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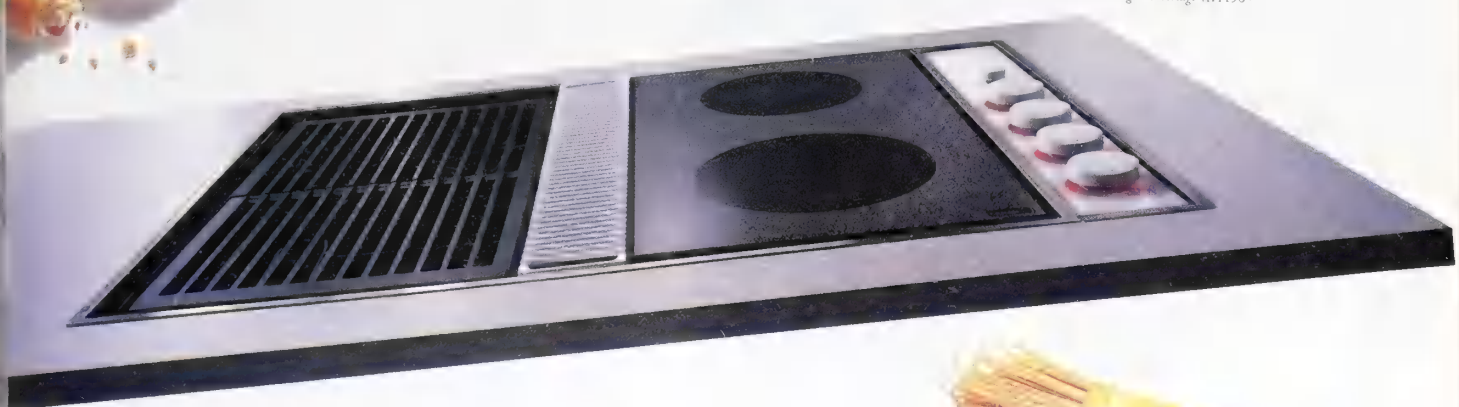
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BY ELIZABETH MAYHEW

Red hot from the makers of tableware come spirited new patterns in lots of colors. This vibrant rainbow stretches all the way from a demitasse set to dessert plates



Serve dessert or salad on playful candy-colored plates designed by Gene Meyer for Swid Powell, $30 for the set of 4. Call 800-808-7943.



China a la carte: Villeroy & Boch's Switch III inclu three coordinating patterns for you to mix and m dinner plate, $23. Call 800-845-53



A cheery demitasse set called Tête à Tête serves two at breakfast or after dinner; $895. From Fabergé: 203-761-8882.



France's Ines de la Fressange h designed a painterly line in stars and stripes; di plate, $24. Call 203-847-57

Brighten your place setting of slate blue Sparte by adding salad plates, $35, and cups and saucers, $48, in different shades. Shown here: red and lavender. At Bernardaud: 800-884-7775.



Different leaf patterns are in the same color scheme; dinner plate, $24 to $32. From Ines de la Fressange: 203-847-5752.





Two tones of blue and a wavy design make Raffia reminiscent of the sea. $40 for 4-piece place setting. At Barrel: 800-967-6696.



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HOTEL

BY WILLIAM SERTL

Cool restraint

A recently renovated hotel is a welcome oasis in Miami's colorful South Beach





Does South Beach, the ultra-hip stretch of sand at the southern tip of Miami Beach, really need a new hotel? Not if it's small, urban, and across a traffic-clogged artery from the actual beach like the dozens of hotels that line Ocean Drive. But it sure can use the Delano, correctly billed as a self-contained resort, with its 150-foot-long pool and, most importantly, barefoot access to the sand.

The Delano, a once-decaying landmark from 1947, has just reopened after a two-year overhaul by hotelier Ian Schrager and French designer Philippe Starck, the dynamic duo who brought designer chic to the blue jeans-and-blazer set with their two New York hotels, the Royalton and the Paramount. The Delano also appears headed for success. At its location on the northern fringes of South Beach (where Ocean Drive ends), guests can eat, swim, sunbathe, or stay home at night in the lobby replete with bars, restaurants, live entertainment, and a coffee shop masquerading as an eat-in kitchen. At most other SoBe hotels, with far fewer than the Delano's 238 rooms, pools are scarce and lobbies small. There isn't much to do except join the throngs along Ocean Drive.

But what really makes the Delano different is its understated design, especially noteworthy in this flamboyant town. Although the pink stucco facade as well as the eagle wings at the top of the sixteen-story building were kept intact (the Delano is part of the Art Deco district of South Beach, where exterior renovations are tightly controlled), the rest of the property was completely transformed. Guest rooms, in white and pearl-gray, are portraits of cool minimalism, with Starck-designed furniture that is equally simple and serene. "Loud and ostentatious are out," says Schrager. "It's time to let simple proportions and basic functions carry the glamour."

In trend-setting South Beach (see "Miami Mosaic" in this issue), the Delano is making waves of its own. Rooms from $100. Call 800-555-5001.

IN THE AIR... Empty soda bottles live on and on: Fabric made from recycled plastic has been used for clothing, and now furniture makers like Thomasville are using EcoVelvet for upholstery

PRODUCT

BY JANE MARGOLIES



Go fish: A wallpaper is back by popular demand

The Catch of the Day wallpaper by Motif Designs, introduced in 1983, was a bestseller for the New Rochelle, New York, design firm. But Motif didn't know how popular it was until it discontinued the collection in 1988. "We got call after call from people pleading with us to track it down. We joked about forming a support group," says president Lyn Peterson. So for her recent First Home line, she reinstated the pattern, which is based on a 1900 engraving. Mostly used in kitchens and baths, the vinyl-coated paper is $19.95 a roll. Call 800-431-2424.

Pros answer yo design questio

Q. The air conditioner in my w sticks out like a sore thumb. Hel

A. To function properly, an air tioner cannot be blocked. Curtai shades will have to be drawn when the machine is on. One a tive is to remove the unit from th dow and build it into the wall be this is not feasible, use louvered sh or Venetian blinds. Half shutters lower half of the window, cover unit, can also work. Or hire a paint the air conditioner's grill pla same color as the walls so it ble

—John A. Buscarell

Need professional advice ab design problem? Call the Am Society of Interior Designers York Metropolitan Chapter: 80 9699. If you want your query sidered for this column, send HB Q&A, 1700 Broadway, 29 New York 10019. The editors they cannot answer letters pers

PACKAGING

BY LINDA DYETT

Lean and clean

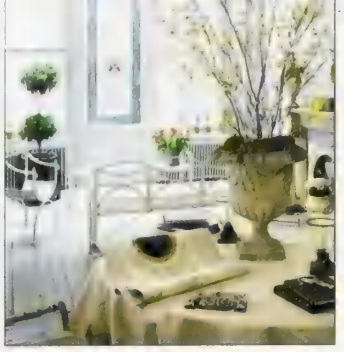
And sheer as possible. That's the new agenda for beauty products

In the realm of personal care goods, spare, clean-lined containers are becoming the visual signals for high-tech product innovations and pure, safe ingredients. The aesthetic, in the best modernist tradition, is "functional yet attractive...Bauhaus vs. Baroque," proposes James Gager Prescriptives' creative director. Consider the silvery gray bullet tube for Prescriptives' new Sheer Lipstick (left). Horizontal grooves (for easy maneuvering) and an ultra-thin "wedding band" (to mark the opening) are the sole adornments. The lipstick tints rather than coats the lips and is the first to be formulated with alpha hydroxy acids. $14.50. Violet- and



lily-laden Pleasures, the latest Estée Lauder frag (center), is rendered light but long-lasting via a nev extraction" chemistry that keeps the delicate flora onating. The tall, transparent flacon and the as-water liquid convey the scent's sheerness the button-cap, the silver thread coiled arou neck, and the gently curving shoulders s a lean femininity. Parfum, eau de parfu body lotion, $25 to $200. Braun's nev Integral Shaver (right) comes in an erg ically correct matte chrome case rubberized finish and easy-grip kn free-floating cutter that's ingenious sitioned between twin foils prov remarkably close shave. The shaver's elegant feature is the on-off, three-stage switch, act by a single flick of the finger. Four models, $110 to


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BY CLIVE BURROW

Not just pots and planters. A New York store specializes in important garden ornaments

David Easton, the interior designer, has stepped into the garden. Folly, an antique garden ornament gallery in Tribeca, reflects both Easton's belief that the grounds of a house are in equal partnership with its architecture and decoration, and co-owner Susan Lyall's insatiable appetite for hunting down antiques.

A space with the feel of a Renaissance Tuscan studio displays the orderly lines of a 19th-century Scottish wrought-iron garden bench ($3,800) side by side with the gnarled faux-ferociousness of a 17th-century griffin roof ornament. Lyall finds Britain a good source for grandiose urns (left, on table, 18th-century English urn, $3,500 the pair) and other artifacts. Folly is also looking farther afield and further back in time—Italy looks promising.

The brand new (in fact, if not in spirit) is represented by Folly's own designs now in production (plans, right). Folly, 13 White Street, New York 10013; 212-925-5012.

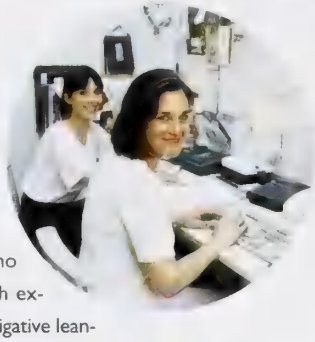


DECORATION

BY TESSA SOUTER

Style sleuths

Tracking down the best in European design



From bones to Bavarian bear furniture, Nicolette Le Pelley and Cheryl Knorr of Interior Design Line Ltd. in London can find it and ship it to you anywhere. They can also locate an artisan to execute your own designs. "We are matchmakers in the design world," says Knorr. "We never know what the next person might ask for," adds Le Pelley, who recently found a restorer for a Murano chandelier belonging to a Brazilian client. Both ex-journalists—Le Pelley was at *The World of Interiors*, Knorr at *Tatler*—now satisfy their investigative leanings on behalf of clients. In most cases it's a free service—shops and craftspeople pay a commission. Call 011-44-171-792-0100.

SURVEY

Americans still w home-cooked me and spend more t a microwave min in the kitchen

These surprising findings come recent survey of 500 househ conducted by Procter & Gan

- Although Americans are bu than ever, dinner is prepared a in 72.6 percent of household
- How much time do we spend preparing the meal? impressive 38 percent of households spend 31 to 45 mi preparing a weekday dinner; alm many—32 percent—spend 16 to 30 minutes.
- When company is comin we pull out the stops: 61 per of cooks spend more than one on the meal; 22 percent spend 46 to 60 minutes on
- We haven't forsaken cookie cakes in this era of health consciousness—33 percent households use a recipe for ma dessert once a month.

A LA CARTE

BY JANE ELLIS



If the pot fits

All-Clad, the cookware of choice for many chefs and home cooks, has come out with two pans to suit today's new cooking style. They're ideal for making sauces that depend for their flavor on reductions of stocks rather than the addition of cream. The stainless Saucier (top), $86, is a hit with pastry chef Nancy Silverton of Campanile in Los Angeles, who finds its sloped sides and wide brim ideal for whisking all sauces, stock-based or dessert. The Windsor (bottom), $120, has flared sides, an anodized-aluminum exterior, and stainless interior. It's a favorite of chef Todd English of Olives in Charlestown, Massachusetts, and Daniel Boulud of Restaurant Daniel in New York.

TODD ENGLISH'S FIG GLAZE

1 cup balsamic vinegar
1/4 cup brown sugar
2 tablespoons honey
1/2 cup chopped figs, plumped in port

In a Windsor pan set over medium-high heat, reduce vinegar, sugar, and honey by half. Stir occasionally. Add figs and heat. Serve over roasted duck, pork, or lamb. Makes about 1/2 cup.

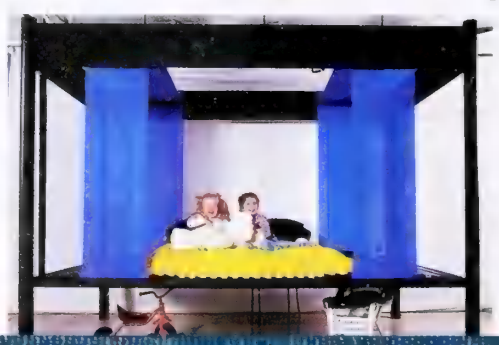
DESIGN

BY LISA JILL SCHLANG

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Now you can have a home office, exercise space, or extra bedroom that you've always wanted. Perfect for a cramped city apartment or a house you've outgrown, the Elevating Mezzanine by LAMA USA is an [illegible] platform supported by columns and fiberglass panels that raises and lowers electrically to a [illegible] height. Standard models give you up to 80 square feet more space in your home. How it works: Keep your bed, a book, and [illegible] stock on the platform. During the day, [illegible] platform by switch control up to the ceiling; use the space below however you

Alain Letessier, the designer of the Mezzanine, has two units in his ho France—one for himself and one for his ch "When I am tired," Letessier says, "I just p button and my office is transformed into room." The Mezzanine is safe for ch because each unit comes with a key-op safety mechanism. Available in a variety o prices start at $5,310. Call 800-818-5262.



For more details, see Reader Inform



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Stranger in my house



A writer who travels often, an for long periods has become an expert in rentin out her house while she's awa She offers advic on protecting belongings and keeping worries to a minimum

BY LYNN FREED

I've rented my house so many times, I should be used to it. But I'm not. Each time I am freshly afflicted by a sort of horror of invasion. More specifically, a horror of invasion by strangers—my chairs sat on, my bowls eaten from, my bed slept in. In the deepest sense, a dreamlike sense, I feel deracinated, locked out, with a malevolent Goldilocks somewhere within, holding the keys, jamming my Cuisinart, dulling my kitchen knives, nicking, denting, smudging, soiling, tearing. And then falling asleep with a cigarette.

So why do I rent my house in the first place?

Because, after all, common sense prevails. I travel often, and sometimes for long periods of time. Renting pays the mortgage. And there are burglars to consider, those forces of darkness that watch for movement, lights, action. And household disasters—furnaces dying, wires shorting out, pipes bursting—which would be less disastrous if there were someone in the house to take action early. Insurance companies have good reason to require that a house be lived in.

And so here I am, packing a suitcase again, and packing the house as well. As usual with the latter, I never know wh to stop. The silver? The crystal? The ostrich eggs? And w about the kitchen? I am compulsive about leaving the lid the Cuisinart resting at an angle, with the blade on top. I fierce about the proper use of kitchen knives, butcher blo Formica. Shall I trust my renters—who have told me h much they love to cook—with my kitchenware? Or shou drag out the box of discarded appliances, cutlery, and dis that I keep in the garage specially for renters? And what ab the Victorian claw-foot tub? Previous tenants, in their zea have their security deposit returned, used a caustic clean agent on it, etching the surface of the porcelain. Do I p this out to the new tenants?

I have found my present tenants through a rental ag They are city people, she has told me, they'll only be com out on weekends. They don't smoke or drink, they drive exp sive cars, they have no children. But....

There's always a "but." Sometimes dates don't match—m ing in, moving out. Or the beds are the wrong size. Or they

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I've had renters with dogs before and found them less ruinous than renters with small children

want the use of my garage, and my car lodged elsewhere. This time, however, it is dogs. Two of them. The usual assurances are offered by the renters: their dogs are ideal dogs. They are housebroken, they never chew, scratch, shed, and certainly never bark. Fleas? *Absolutely* not.

I've had renters with dogs before and found them less ruinous than renters with small children. So I agree. I am also cheered to notice, during our initial interview, that these renters show no interest at all in my bookshelves. When I mention that I keep an inventory of my books, they smile blankly. Clearly, they aren't book people. Over the years I have had countless books vanish with renters (book-takers of every stripe do not seem to consider themselves thieves), a loss that can take years to discover.

Like all renters, this pair casts surreptitious glances around my living room, taking in—what? The fine layer of dust on top of the piano? A picture slightly askew? My wild Lithuanian great-grandparents glaring out in sepia tone from one wall? Or are they making an inventory of their own, wondering whether I'll leave them the silk Afghan rug, the kilim pillows? Usually, I lock such things away, but now I am about to ask the renters whether they would rather I left them out for their use. They may not be book people, but clearly they have a high regard for *things*.

It is at this point that I force myself to remember how wrong I have been in my assessments of previous renters—the sophisticated French physician, for instance, who left the house with doors off the hinges, picture frames dented, wine stains everywhere. Or the blousy, unkempt housewife who had my roses blooming profusely for the first time, beds and beds of flowering shrubs around the deck, my silver polished, the floors waxed.

No, I will make no assumptions about these gleaming, tanned, affluent young professionals. I will not even make assumptions about their affluence. I will have the agent run a credit check on them. I will collect an extra-large deposit as a preventative to the sort of renter carelessness that afflicts even the most well-meaning when they use other people's things.

And I will put away my valuables, but not the Cuisinart this time, nor the knives, nor even my good table linen, which I will leave in a bottom drawer and mark, "Please Do Not Use." I can trust the renters this far, I think, and my storage space is limited.

But all the putting-away in the world cannot eliminate the knot of anxiety that comes with the thought of abandoning my private world to others. And then with the knowledge of how long it will take me to reinhabit the house properly after my return—putting things back in place, vacuuming and turning the mattresses, taking the slipcovers to the cleaners, replacing the locks, cleaning, polishing, even painting away all signs of a stranger's presence there.

This time I am going away for six months and, as usual, I type out an elaborate list of neighbors, friends, repair people, as well as instructions, requests—all worded with care to tr lightly along the border that divides owner from ren "Would you mind?" "I'd be so grateful if you'd"

The day of my departure I lock the house up, hand the k over to the rental agent, and make my way out to the airp All the way there, and then checking in, finding my gate, I to remember *actually* turning the key in the lock of the b door, switching off the heat.

Once on the plane, however, I know it is only a matte time until I will be lifted beyond the concerns of house rent I am going to new places, faraway exotic places. I will ord glass of wine and sit back to enjoy the journey, considering complimentary passions of home and travel in my life. F moment I will even allow myself to feel lucky, but only f moment. Then I'll look around the plane madly for so wood to touch, some way to protect the flimsy arrangement my life against the future. Fire, flood, frogs

RENTING HOW-TO

I have always had the best luck in finding tenants eit through word-of-mouth (which has the advantage of a sha acquaintance) or by advertising in the local newspa Agents—either a local real estate agent who handles renta well as sales or a specialized rental real estate agent—are good. Some real estate agents perform this service free; ot charge either a percentage of the rent (about 6 to 10 percen a flat fee (perhaps half of one month's rent). Depending the arrangement, they can also collect a security deposit (wh varies according to the property: I charge about twice month's rent) and the rent itself. They usually have sev plans available, including one in which they will manage property while you're away. If you're renting the house yo self, you will need a standard rental agreement, availabl most stationery stores.

It is a good idea to keep a set of linen and kitchenware renters, slipcovers for upholstered furniture. Even the b intentioned will not look after your things as they might t own. I have never regretted locking something I value awa have often regretted not doing this.

It is also smart to keep an inventory of the contents of y house—taking photographs and labeling them, then iten ing everything is an easy and efficient way. Walk the ten around the house before they take occupation, showing th the photographs. Then have them sign the inventory. I bel this is an excellent deterrent.

I keep a portable metal file with manufacturers' instruc manuals for all appliances and electronics in the house. T saves a great deal of explanation. ■

Lynn Freed is the author of novels, short stories, essays, and magazine articles. Her most recent novel is The Bungalo *(Poseidon/Simon & Schuster).*



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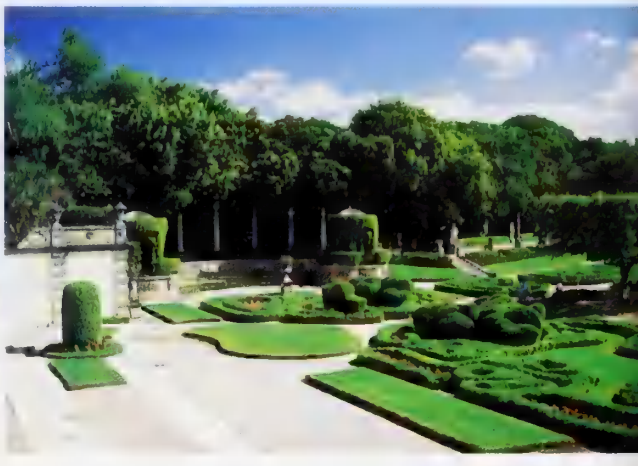


TRAVEL

Miami mosaic

America's perennial playground enters its second century with each of its neighborhoods as distinctive as ever





Feel-good architecture, CLOCKWISE FROM TOP LEFT: **Tower of the Biltmore Hotel, Coral Gables; Fontainebleau and Eden Roc hotels, Miami Beach; Imperial condominiums, Miami; Villa Vizcaya, Coconut Grove; Ocean Drive, South Be**

BY MARTIN FILLER

The trouble with traveling to most big American cities is that they seem so boringly alike. With a few obvious exceptions—San Francisco, New Orleans, New York—many of our modern metropolises have become as interchangeable as suburban shopping malls. Architects and city planners bear much of the blame. The overly ambitious urban removal schemes of the 1950s and 1960s destroyed huge portions of Philadelphia, St. Louis, and other cities with a rich architectural heritage.

A few cities, however, have managed to escape with their personalities intact, and none has been able to intensify its character in the 1990s more vividly than Miami. So much has been written lately about Miami Beach and its mega-hip South Beach section that the other distinctive but extremely varied pieces in the Miami mosaic have been overlooked. the celebrated Art Deco historic district of SoBe is a deli ful architectural treasure, a populist paradise that is enj for the same exuberance that made it a tourist mecca i 1930s heyday. But what is most special about Greater Mia how much its several different building traditions creat unmistakable awareness of precisely where you are and you've come here.

The most important thing to keep in mind about the ar tectural nature of Miami (by which I mean the city itself, separate municipality of Miami Beach, and the adjacent c munities of Coconut Grove and Coral Gables) is that place was founded on the pleasure principle. Architectur Miami has always been primarily about making people good. And although the ways of doing that have chan tremendously during the past century (Miami was

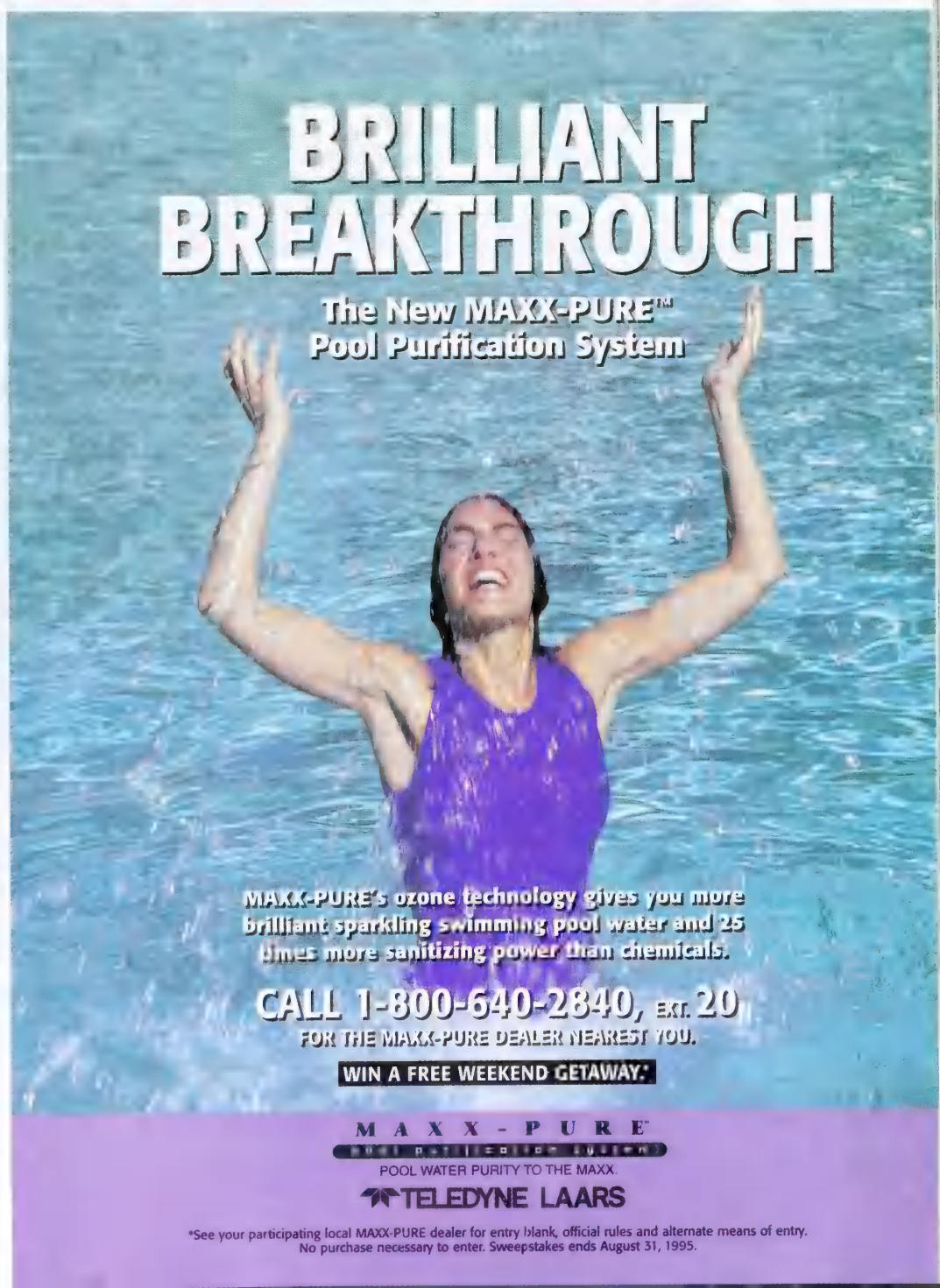
cially incorporated in 1896), the dedication Miami's lders have had in promoting fun and fantasy on a civic scale not altered a bit.

Miami has never been a hotbed of serious architecture, and critic I am rarely called on to go there to review anything re demanding than a luxurious house or condo. And ause I'm not all that interested in the hip-and-happening, I st be the last American journalist to have made it to South ch. Saving that epicenter of nowness for last, I adopted a re-or-less chronological plan for a recent tour, retracing the itectural character of Miami from its origins to today.

Driving east from Miami International Airport along Route 836, Palmetto Highway, with splen- panoramic views of downtown ami and Miami Beach, I saw that s is a series of enclaves that were eloped independently and then shed together only over time. erican settlers began to build ng the placid shores of Biscayne soon after Spain ceded Florida he United States in 1821. They cted simple, environmentally sen- e wood-frame houses in the so- ed "cracker" style that changed narkably little over the years ause it worked so well. My first p, then, was the Barnacle in conut Grove, the favorite shrine young architects who have made lt of this style.

Coconut Grove's fine old build- s (gone ever so slightly to seed), theaters and coffeehouses, its fts shops and art galleries attract appealing mixture of countercul- e types and the more affluent o like to live among them. The nacle, sited right in the heart of Grove (as the locals always call was built by Ralph Middleton nroe, a former shipwright, in 1. Shaded by a vast hipped roof, bled by deep verandas, and ngthened against hurricanes by ply embedded supporting tim- s salvaged from shipwrecks, the nacle is a marvel of instinctive logical design expressed through ical local traditions. It is also remely romantic, surrounded ay by the thick vegetation that ts at what the Biscayne region st have been like a century ago, before the trains came to Miami and the settlement began to flourish. As the architectural centerpiece of slow-paced, bohemian Coconut Grove, the Barnacle shows how just one building can capture the spirit of an entire long-lost time.

But railway magnate Henry Flagler, who brought the trains to Miami and also built the first big resort hotel to create a destination for tourists, wasn't interested in sleepy, rustic retreats. Nor were his fellow developers. They saw extravagance as their salvation and yearned to invent an irresistible dream world. They wanted Spanish castles and Venetian canals bordered by Riviera terraces. If average Americans in the first decades >



The much-publicized new towns of Florida will be very lucky i they look as good in seventy years as Coral Gables does now

of this century could experience such exotic fantasies only in movie theaters, they would soon be able to live them in the new development of Miami. And the builders' cues, as always in the architecture of leisure, came from the rich.

Driving north along the funky Dixie Highway in Coconut Grove, one soon arrives at a sign announcing the most sumptuous building ever erected in Miami: the majestic Villa Vizcaya, overlooking the bay just south of the city's high-rise central business district. (Vizcaya is Spanish for Biscayne.) Designed between 1914 and 1916 by the architect F. Burrall Hoffman, Jr., for International Harvester magnate James Deering, Vizcaya is a graceful mixture of Mediterranean architectural traditions: Spanish Colonial, Italian Renaissance, and Venetian Gothic.

You approach Vizcaya through ten spectacular acres of formal Italianate gardens, completed in 1922, gorgeously planted in highly structured patterns that seem barely able to restrain the explosively fertile subtropical vegetation. The allées, parterres, and borders are planted not with European varieties, poplars, boxwood, and ilex, but with indigenous Florida species: live oak, jasmine, and royal palms. Vizcaya's architecture and gardens inspired countless Miami building projects of the 1920s, including many of far more modest intentions.

Because of highly publicized models like Vizcaya, Miami began to take on a focused architectural character rarely found on other American frontiers. The best place in which to understand the booster spirit of the heady 1920s is Coral Gables. If Coconut Grove—seaside, arty, slightly raffish—could be called the Santa Monica of Miami, Coral Gables—inland, upscale, manicured—is its Beverly Hills. But while the original Spanish Colonial bungalows of Beverly Hills (developed a decade before Coral Gables) have almost all been torn down to make way for bizarre stylistic hybrids, Miami's most prestigious neighborhood remains virtually intact, a lush fulfillment of its founders' vision.

Traveling south and then west on Dixie Highway (US 1), you will know when you reach Coral Gables. The commercial-strip chaos that enmeshes the gaps between Miami's major communities suddenly gives way to unexpected and very welcome order. So clear are Coral Gables' boundaries (set off by fanciful gatehouses), so coherent is its vocabulary of materials (pink stucco walls, red tile roofs, coral stone detailing), and so ravishing its landscaping (entire avenues overarched with leafy tunnels of gnarled live oaks) that it's easy to tell when you have strayed even one block beyond this edenic enclave.

The name of the community came from Coral Gables House, an unpretentious 1906 building handsomely faced with local pale pink lime[illegible]. It was the family home of George Merrick, a visionary real-estate developer who in the 1920s began his quest to turn Coral Gables into the ultimate "City Beautiful." He succeeded so well that seventy years later this remains the gold standard for the many architect-designed enclaves being built throughout Florida, including the much-publicized new towns of Seaside and Windsor. They w be very lucky indeed if they look as good seventy years fr now as Coral Gables does in the same period since its foundi

When I drove northeast once again, out of the Oz-like sp of manicured, mannerly Coral Gables, the towers of dow town Miami loomed off I-95 much like those of any otl comparably sized American city. Among the few exceptio to the generic high-rise syndrome are the playful 1980s bui ings designed by the internationally esteemed Coral Gab firm, Arquitectonica. Strung along Brickell Avenue, th sparky condominium towers—the Atlantis, Babylon, Helms Palace, and Imperial—try to recapture the wide-eyed op mism and zany energy of modern architecture when it first Miami in the 1930s.

Cutting east to pick up the southernmost of the th causeways that link the sandbar of Miami Beach to the ma land, I felt the full excitement of the place kick in. The bro expanse of palm-fringed Biscayne Bay, the tantalizing remo ness of the Beach (much farther from downtown Miami th I expected), and the immense, cloud-clotted tropical sky make you understand why this is often viewed not as a des nation but as a dreamland.

If you, like I, have never been to Miami Beach before, quite possible that all the relentless hype about such celebr denizens as Madonna and Gianni Versace (who own hou there) could ruin your reaction to the place. But as the last st on my architectural tour of metropolitan Miami, South Bea turned out to be the ideal culmination. Here is one of the gr concentrations of Art Deco design in the world, beautifu restored after decades of neglect and more impressive as ensemble than for any of its individual parts.

For me the biggest surprise of the Art Deco district is h intimate its scale is. The pastel-colored hotels that face t Atlantic along Ocean Drive are a mere two or three stor high. With bustling outdoor cafés in front of almost ev one of those dollhouse Deco structures and a seemin nonstop pedestrian and vehicular paseo going up and do Ocean Drive at all hours of the day and night, it is a sce with a capital "S."

Still, South Beach offers an experience now rarely found America outside of malls and theme parks: a place where pe ple walk and drive for the simple pleasure of seeing and bei seen, a Mediterranean custom that has rarely caught on these purposeful United States. Nor is the Scene complet dominated by the young and buffed and spandexed: It's mu more heterogeneous than the media would lead you to expe Cars stop patiently as old folks cross the crowded intersectio and as soon as you move away from Ocean Drive thin become much less congested. It's remarkably friendly, easyg ing, and polite, a reminder that for all its studied sophistic tion Miami is still a southern town.

Farther north along the barrier island the scale of t old hotels increases and street life *(Continued on page 1*

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The genius of Josiah Wedgwood

Visitors to Britain this summer and fall can help celebrate the bicentennial of the death of that nation's greatest potter



BY MIRIAM KRAMER

It has taken more than two centuries, but a substantial part of the Frog Service commissioned by Empress Catherine the Great of Russia is returning to England. The occasion is the celebration surrounding the 200th anniversary of the death of Josiah Wedgwood.

Just like any household today with an appreciation of the finer things in life, the Imperial Chesme Palace in 1773 lacked that certain something before Catherine ordered nearly a thousand pieces of dessert and dinnerware direct from Josiah Wedgwood. English ceramics were then, as now, considered among the finest in the world, and the Empress wanted to be not just up-to-date but ahead of fashion.

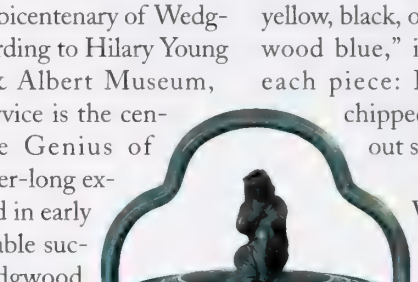
Each piece was hand-painted with a scene of an English landscape or country house. La Grenouillère is the nickname for Chesme Palace because it was built on what was once a frog[illegible], and the frog motif appears on each [illegible] bowl, and cup. When Wedgwood had completed the commission he exhibited it in London before shipping it to St. Petersburg. Although Catherine paid only £2,500 for it—which barely covered the cost—the publicity value was incalculable.

Nearly a quarter of the service is back in London from Russia to star in the events marking the bicentenary of Wedgwood's death. According to Hilary Young of the Victoria & Albert Museum, where the Frog Service is the centerpiece of "The Genius of Wedgwood" summer-long exhibition that opened in early June, "The remarkable success of Josiah Wedgwood as a potter and entrepreneur can be attributed to a unique combination of personal qualities. These include a rare grasp of chemistry and physics, a sensitivity to shifts in fashion, and exceptional entrepreneurial skills."

Catherine the Great was not the only queen with whom Wedgwood did business. In the early 1760s he developed a new type of fine-quality earthenware with an off-white color that could be left plain or decorated by transfer painting. This creamware became very popular in Britain as well as in the colonies of North America and other export markets. [illegible] also caught the eye of Queen Charlot[te], wife of King George III, who promp[tly] ordered a substantial service. Never [one] to miss a marketing opportunity, Wedg[e]wood renamed this line queen's wa[re] and was in return appointed Potter[s] Her Majesty.

Wedgwood was one of the first co[m]mercial potters to realize that the color[s] pottery did not have to be limited to t[he] of chalk. After more than 1,000 carefu[l] documented trials he developed jasp[er] ware. The outstanding feature of jaspe[r] that the color, whether sage green, lil[ac] yellow, black, or the very familiar "Wedg[e]wood blue," is consistent throughe[d] each piece: If a jasperware dish [is] chipped, it retains its color wi[th] out showing a chalky inside.

Jasperware was prized [by] Wedgwood above all [his] products, and is proba[bly] still the best known [of] the company's outp[ut] today. Most homes h[ave] at least one piece, ever[y] it is just a blue ashtr[ay] with white relief figure[s] Wedgwood did not lim[it]



Wedgwood examples, TOP: Platter from the famous Frog Service made f[or] Catherine the Great of Russia in 1774. ABOVE: Black basalt teapot with encaustic decoration, 1769–80. OPPOSITE ABOVE: Signature blue jasper vase depicting Hercules, c. 1782. OPPOSITE BELOW: Tea canister and slop basin, early 1760s, possibly from Whieldon-Wedgwood partnership.

s raw-material horizons to his native affordshire. He heard, for example, at in South Carolina some superior clay uld be found, so he sent an agent, homas Griffiths, there in 1767. Griffhs managed to ship a substantial iantity of pure white clay back to oke-on-Trent.

It is in Stoke-on-Trent in the area of rthern England known as The Potter- that Wedgwood's story began and ntinues. The six towns that make up oke-on-Trent were then, and remain day, the center of Britain's thriving ttery industry. Anniversary celebrations started on June 7 at Wedgwood's own factory and at the City Museum & Art Gallery. In addition, an audiocassette that allows visitors to follow a Wedgwood trail in their own cars is available at the main factory's visitors' center in Barlaston for about three dollars.

What would Josiah Wedgwood have made of this? Surely he would have approved of it all, cassettes and automobiles included. He was a man at the forefront of the technology and artistry of his day, described by Victorian Prime Minister William Gladstone as "the greatest man who ever, in any age or country, applied himself to the important work of uniting art with industry." ■

Miriam Kramer is a journalist based in London specializing in art and antiques.

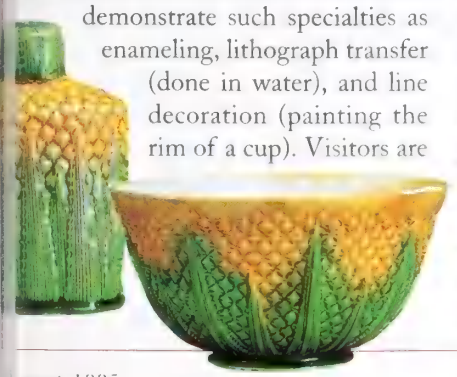
ON THE WEDGWOOD TRAIL

Places to see Wedgwood in Britain nd America this summer and fall:

reat Britain

London. Victoria & Albert Museum, 11-44-171-938-8500. "The Genius of Vedgwood," through September 17. lot since 1774 have extensive portions f the Frog Service, commissioned by atherine the Great, been on view in ritain. But this service is only one rea- n to see the exhibit, which chronicles siah Wedgwood's role as a tastemaker nd commercial pioneer.

Barlaston, Stoke-on-Trent, Staffordshire. Wedgwood Visitors Centre, 11-44-1782-204-218. Tour the famous Vedgwood pottery and then stop by the Vedgwood Museum where a special exhibit, "Josiah Wedgwood: The Man," is n view through December 15. It re- unts the founder's role as artist, scholar, nd political activist. Collectors will appreciate the museum's permanent exhibits—rooms of exemplary Wedgwood, ating from 1759 to the present. Also at he Visitor's Centre: craftsmen who demonstrate such specialties as enameling, lithograph transfer (done in water), and line decoration (painting the rim of a cup). Visitors are welcome to try their hand—and realize the artistry that still goes into pottery making. There is a tea room on the premises.



Hanley, Stoke-on-Trent, Staffordshire. The City Museum and Art Gallery, 011-44-1782-202-173. This excellent museum is hosting "Josiah Wedgwood: The Man and His Mark," through October 1. The exhibit is distinguished by 100 rare and valuable items of pottery that can be directly attributed to Josiah Wedgwood's hand.

Liverpool. Lady Lever Art Gallery, Port Sunlight Village, 011-44-151-478-4614. Newly renovated, this branch of the National Museums and Galleries on Merseyside houses the collection of Edwardian soap manufacturer William Hesketh Lever, who particularly doted on ornamental pieces—bon bon boxes, griffin candleholders, impressive vases, mostly in black basalt or jasperware. A special exhibit (through December 31) shows the delicate wax models used for Wedgwood's classical reliefs.

Nottingham. Castle Museum and Art Gallery, 011-44-115-948-3504. This museum offers "In Imitation of the Ancients" through October 31. A mere sampling of its excellent Wedgwood holdings, the exhibit focuses primarily on jasperware, with bulb holders, vases, medallions, even a chess set.

Salisbury. Salisbury Museum, 011 44-332-151. The Salisbury Museum contains an acclaimed assemblage of 18th- and 19th-century Wedgwood amassed by Brixie Jarvis, a local collector. There is a plate from the Frog Service, a good selection of creamware, and rarities such as a tortoiseshell-glazed plate and a cauliflowerware coffee pot.

Hampshire. Broadlands, at Romsey, 011-44-1794-516-878. The stately home of the Mountbattens, Broadlands has a Wedgwood room of family heirlooms.

United States

Birmingham, Alabama. Birmingham Museum of Art, 205-254-2565. The largest assemblage of 18th-century Wedgwood outside England, the Dwight and Lucille Beeson Wedgwood Collection is so extensive it warrants its own coffee table catalog.

Port Washington, New York. Sands Point Preserve, Nassau County Museum, 516-571-7900. Four rooms in Hempstead House, summer home of the Goulds and the Guggenheims, display everything from early queen's ware to caneware to late-19th-century art pottery, collected by the late Harry Buten.

Colonial Williamsburg, Virginia. A special lecture series on Wedgwood will take place September 19–20. Lord Piers Wedgwood will participate.

For more Wedgwood news, join Wedgwood International Seminar, a collector's society whose annual meeting combines lectures with sightseeing. Membership is $40 and includes a semiannual newsletter. Call Keith McLeod at 416 978-7011 for details.



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house beautiful
AUGUST 1995



Savoring August

The joys of high summer are deliciously varied, ranging from the ethereal to the earthy.

While I enjoy the whole spectrum, for me August triggers strongest memories of the more ethereal kind, memories that have to do with sheer curtains, freshly laundered and blowing in the summer breeze. August was often one of the times of the year my mother would decide the curtains needed washing. This meant getting out the drying racks—clumsy, rickety frames with rows of sharp exposed tacks on which to stretch the thin fabric before drying it in the sun.

My mother's ability to attach wet organdy or net curtains to those long rows of tacks without ever getting pricked was just one of her many amazing skills. When the curtains were dry, she would rip them off with expert sweeping motions. And then we would all, whether we were conscious of it or not, savor the sight and smell of something newly clean.

I suspect that Nina Ramsey, spotted ironing linens on the bayside deck of the summer house shown on the cover of this issue, is a kindred spirit. It is clear that Nina takes the same pleasure in fresh linens that my mother does, as do the designers of the luminous sampling of sheer fabrics we have rounded up for you this month.

The flip side of August is the earthy pleasure we all get from bountiful truck farms and home garden plots. This is the season of the luscious—vine-ripened tomatoes, just-picked sweet corn, local melons that never see the inside of a long-distance truck or railroad car. In our food article this month House Beautiful visits two of the hundreds of farmers' markets we see springing up all over this country.

Let us make the most of August without taking it for granted, for as my favorite Shakespeare sonnet says, "summer's lease hath all too short a date."

Louis Oliver Gropp

EDITOR IN CHIEF

Destiny in Provence

Even though the house was falling down and she wasn't even looking for one, a Paris decorator followed her heart and bought a onetime monastery in the Luberon. Now she feels it was her luckiest move.





On a terrace off the salon under a vine-covered pergola, Anne-Marie de Ganay and her husband dine and entertain at an iron table. In hottest summer these typical Provençal shutters (horizontal slats on one side, vertical on the other) are barely cracked open during the day. OPPOSITE: An olive grove on the property is underplanted with lavender.



Anne-Marie de Ganay added the windows that flank the fireplace. On top of the painted chicken-wire-fronted cupboard from the region is a basket stuffed with dried lavender—one of many throughout the house. From Juste Mauve, Anne-Marie's Paris shop, come Chinese ceramic garden stools, candlestick lamps on mantel shelf, wing chair in Pierre Frey teacup fabric. OPPOSITE, BOTH VIEWS: The library also serves as the winter dining room. Charles X chairs are covered in vintage dish towels.



BY CHRISTOPHER PETKANAS

PHOTOGRAPHY BY THIBAULT JEANSON

"What are you doing here?"

"What are *you* doing here?"

That was the initial exchange between Anne-Marie de Ganay and the owner who came to the door of the 17th-century former monastery in Provence's ever-more-fashionable Lubéron Mountains between Avignon and Aix. He was the same man who had sold Ganay his Paris apartment years before. It was a coincidence that would figure into an important decision she was soon to make.

A decorator whose specialty has become giving three-star hotels a five-star look, and owner of Juste Mauve, the long-running Paris shop for Anglophile house hounds, Anne-Marie de Ganay was not in the market for a new place to live. All of her country needs were already sumptuously taken care of in the wing she and her husband use at Château de Courances, the Ganay family seat built in the reign of Louis XIII near Fontainebleau.



That day six years ago she was merely accompanying a house-hunting friend. The friend quickly fled, terrified by the time, work, leaps of faith, and imagination it



The couple entertain in a very big way in this hardworking kitchen; meals prepared here can be served in nine different locations inside and outside the house. The massive kitchen table had been built in the kitchen, so the previous owners had to leave it behind. OPPOSITE, CLOCKWISE FROM TOP LEFT: The vaulted white-washed upstairs hallway; bull's-eye interior window vents bathroom steam. Anne-Marie de Ganay. Fine antique Provençal armchairs in the front hall belonged to Anne-Marie's maternal grandmother, who had a house in Provence; bust of a French lexicographer wears Anne-Marie's hat. A view into the courtyard and the front door beyond; linen curtains and wall upholstery from Boussac.













Anne-Marie's mother told her three daughters, "The first to have a house in Provence will get grandmother's Provençal furniture." Anne-Marie won

would take to make the place livable, let alone pretty and inviting. The walls were crumbling. Car carcasses littered the garden. It needed a new roof, new heating. Ganay, however, was interested.

She and her husband, Jean-Claude Meyer, bought it, enamored of the house and persuaded by the coincidence of ownership that destiny might be involved. "People say how courageous and admirable my husband and I are to have undertaken such an ambitious renovation, but we don't see it that way at all—we weren't brave, just lucky," says Anne-Marie, picking fruit from the arching plum trees that lead to the vest-pocket, box-bordered *jardin à la francaise.*

"From a decorating point of view the big challenge Jean-Claude gave me was to not to go overboard. Without that resolve I would never have been able to resist filling the house with garden chintz and Victorian pompons. And while this kind of element has not exactly been banished, I do think of the house as having the whitewashed sobriety of an Italian monastery."

While striving for a high degree of cushioned comfort and (relative) sobriety, informality, and simplicity, the couple also made a pact to draw the line well in advance of perfection. "The last thing we wanted to be known as around here is Monsieur and Madame Impeccable," deadpans Anne-Marie, who brought in truckload after truckload of Provençal painted wardrobes, canopy beds, and bookcases. If a visitor feels a loose six-sided terra-cotta tile under his foot, he can be sure that is the way the owners want it.



Yet the house abounds in sophisticated effects and practical conveniences. The almost forty-inch window reveals in the kitchen and winter breakfast room are mirrored to bring in the light and inspirational mountain views. The limestone-looking floor with cabochon insets that everyone is so wild about is actually cement. An outlet on the terrace where summertime breakfast is taken (to the accompaniment of birdsong under a honeysuckle-draped pergola) was installed so the family can start the day properly with warm toast.

Anne-Marie volunteers that it was her absolute refusal to work with an architect that resulted in many of the renovation's most serious hiccups, such as the gutterless courtyard roofs that occasionally allow the rain into the kitchen and salon. "But I have no regrets—I still prefer making my own mistakes. And besides, tell me which architect would have thought of warm toast?"







In the very international master bedroom, a Mexican bench from Juste Mauve sits at the foot of the bed; there is an antique Swedish commode, a 19th-century French cane settee, an Indian embroidered rug. Curtains are a $5-a-yard canvas made for the inside of military tents. OPPOSITE, CLOCKWISE FROM TOP LEFT: Bronze door knocker from a nearby flea market. Future jam and liqueur from the property's own cherry trees. The tiny *jardin à la française* planted with box, santolina, lavender, dianthus. Off the main dining terrace is this apéritifs and coffee corner; the Lubéron mountain view from here is spectacular.



ıne-Marie's husband, Jean-Claude, uses this
ond-floor guest room as his dressing room. English
holstered chair and Turkish rug are from Juste
auve. The 18th-century daybed was a Drouot auction
d. OPPOSITE: A guest bedroom contains a new,
draped canopy bed in wrought iron.

r more details, see Reader Information

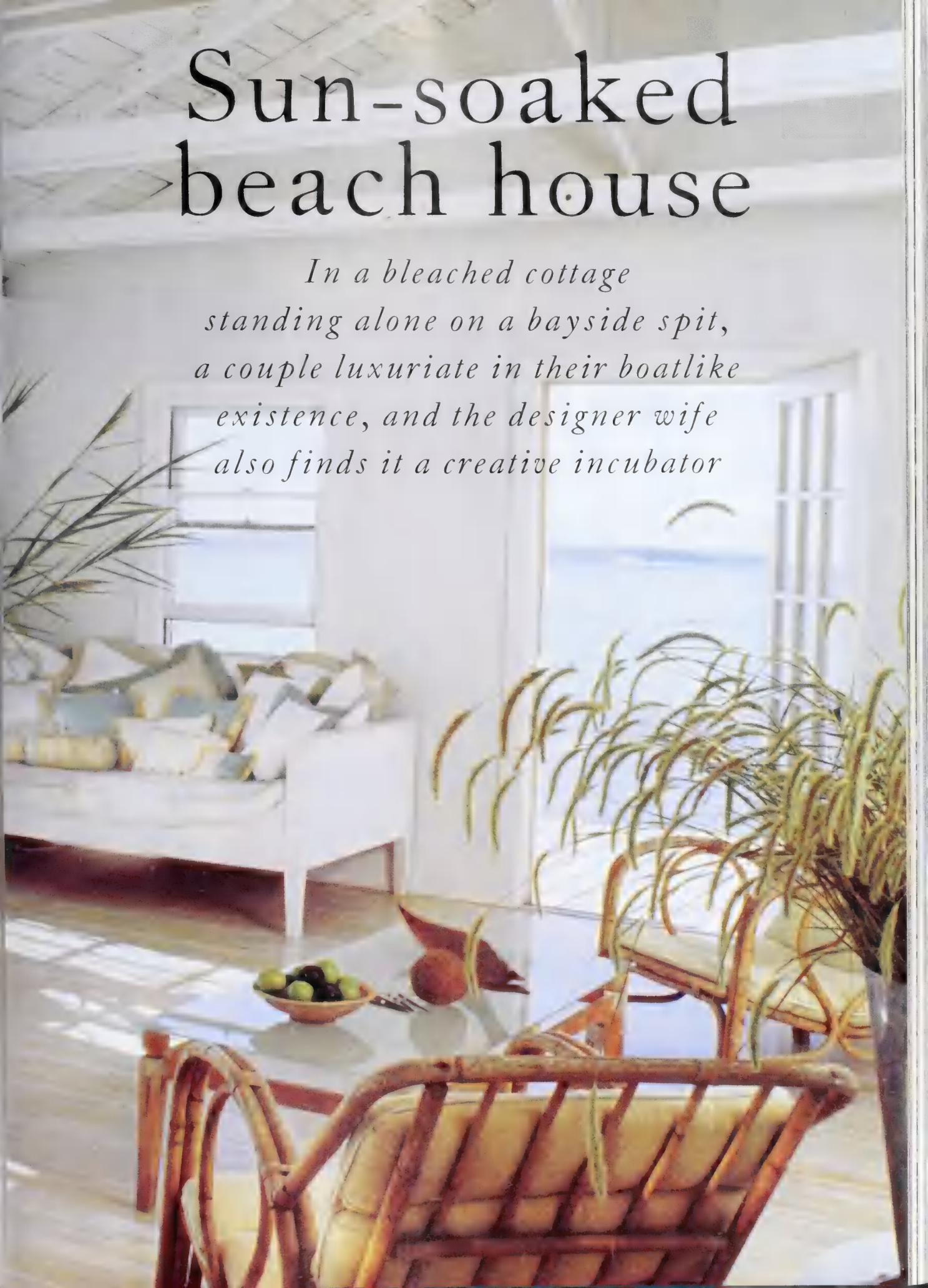




Everything in Nina Ramsey's living room can withstand occasional encroachments by the sea—a sofa her husband built, Archipelago pillows, an old rattan porch set with faded cushions, tag sale finds.

Sun-soaked beach house

In a bleached cottage standing alone on a bayside spit, a couple luxuriate in their boatlike existence, and the designer wife also finds it a creative incubator





Like a slim white boat, its yacht flag hoisted, the Ramsey beach house is always filled with friends. Cocktail hour: Nina arranges flowers for guests. Home-made chaises fade to gentle turquoise in briny spray and hot sun. Beyond a kitchen-sill display, the sea pervades, as it does on all sides. Swimsuits dry in minutes on the porch rail. In the kitchen, rag-sale chairs and tables display signs of summer, from guests' tote bags to juicy melons. A luncheon table set with Nina's own fresh and sporty linen. She is also designing a line of porcelain dinnerware.

BY CAROL PRISANT
PHOTOGRAPHY BY LIZZIE HIMMEL
PRODUCED BY DARA CAPONIGRO

Picture this: a white beach house, spare and lonely on a windswept peninsula on the northeast coast; surrounding it, a wooden deck. On the deck, a few feet from softly lapping surf, a lone woman in a bikini stands, tanned and blonde, a figurehead in the steady, ceaseless wind. She's . . . actually, she's ironing.

Right. She's ironing because she's Nina Ramsey, young designer of pillows, towels, and linens for her own bath and tabletop firm, Archipelago, and she's out there in the sun and salt spray, to "test product." Her serene beach house, a scoured retreat, was once, eleven years ago, a boarded-up wreck. Now it is her creative incubator. "It's so peaceful here," she explains. "And it's as close as you can be to the water without

















being on a boat." In those airy, sun-soaked rooms she dreams up simple linen pillows with dressmaker touches like tiny covered buttons or dainty embroidery, and test-washes synthetic raffia fringes for fluffy, witty towels. Ramsey even hauls her sewing machine out to the downwind side of the deck and runs up sample napkins and tablecloths, alfresco. And her sunlight- and not infrequently water-drenched house influences the product line, in turn. Three guest rooms, for example, have taught her much about the sad, sodden business of mixed-up guest towels. In self-defense, she created towel sets with embroidered numbers instead of monograms. "That way," the designer explains, "we use basic white for everybody, but our guests simply can't confuse their towels."

Nina and her husband, Greg, a film director/cameraman, are an unusually handy twosome. Greg made the deck, built its wood chaises (copied from Jamaican originals that Nina admired in her previous life as a film set designer), hand-crafted several beds, and constructed the living room sofa, where flocks of her plump Archipelago pillows nest. Together they have laid floors, stripped linoleum, "sandwiched" weak beams, and gone through countless gallons of white paint. They walk the beach together, too, idly collecting attractive shells, stones, grasses, and the shapely flotsam that undecorates their home and makes it a chameleon-like background for their lives. They have no heat here, yet they cannot bear to leave their beloved haven until it's so cold in the fall that "we have to put our feet in the oven." Like the sea itself, their magical house reflects the mutable light surrounding it, and the interesting life within.













Some of the elements of pure summer, CLOCKWISE FROM FAR LEFT: Small decorative lamps line a windowsill. In the cubby of the "captain's room" a built-in bed with an east-facing window is Greg and Nina's cozy refuge when ferocious summer storms drive them from their tower bedroom on the second floor. The Ramseys painted the front hall floor with "tiles" right on the subflooring; a ladder leads to the airy aerie of a master bedroom. A guest room's pure clean white paint, whimsical lamps, and filmy mosquito netting share space with serious fishing gear. The master bedroom's bed, designed by Nina, was crafted by Greg. The palest possible pink tint on the walls, and all-white linens, frost the third guest bedroom.

For more details, see Reader Information

Sheer

BY ELIZABETH MAYHEW PRODUCED BY KATHLEEN MCHONEY

Warm sunbeams dance through the gentle folds of sheer curtains, and breezes stir them languidly. Sheer fabrics do not block light, but rather filter it, and when you see only a hint of what is behind sheer-draped windows they have an air of romance and mystery. This ethereal fabric lends itself to a less-is-more approach to decorating: curtains that are uncomplicated, light, and airy. But simplicity does not mean losing color and pattern. Sheers are available in an endless array of prints, checks, solids, and metallics. A generous sprinkling is shown here

delight



Sheer patterns,
FROM LEFT TO RIGHT:
Feather Flurries from Nuno; JAB Anstoetz's Jolie; Waverly's Prelude lace; Babbett from Zimmer + Rohde; Quadrigo from Zimmer + Rohde; Cowtan & Tout's Côte d'Azur; and Aspen from Carleton V.



Sheer checks, CLOCKWISE FROM UPPER RIGHT: blue plai
Mistral Bleu, from Creati
Metaphores; Zimmer +
Rohde's all-white Bella;
Shumacher's blue and beig
Gabrielle; Kravet's white
check; Fulton Check in b
from Travers; Jack Lenor
Larsen's Nimbus mesh;
Madagascar check from
China Seas; and Niello
from Zimmer + Rohde.
CENTER: Mistral Lagon fr
Creations Metaphores.



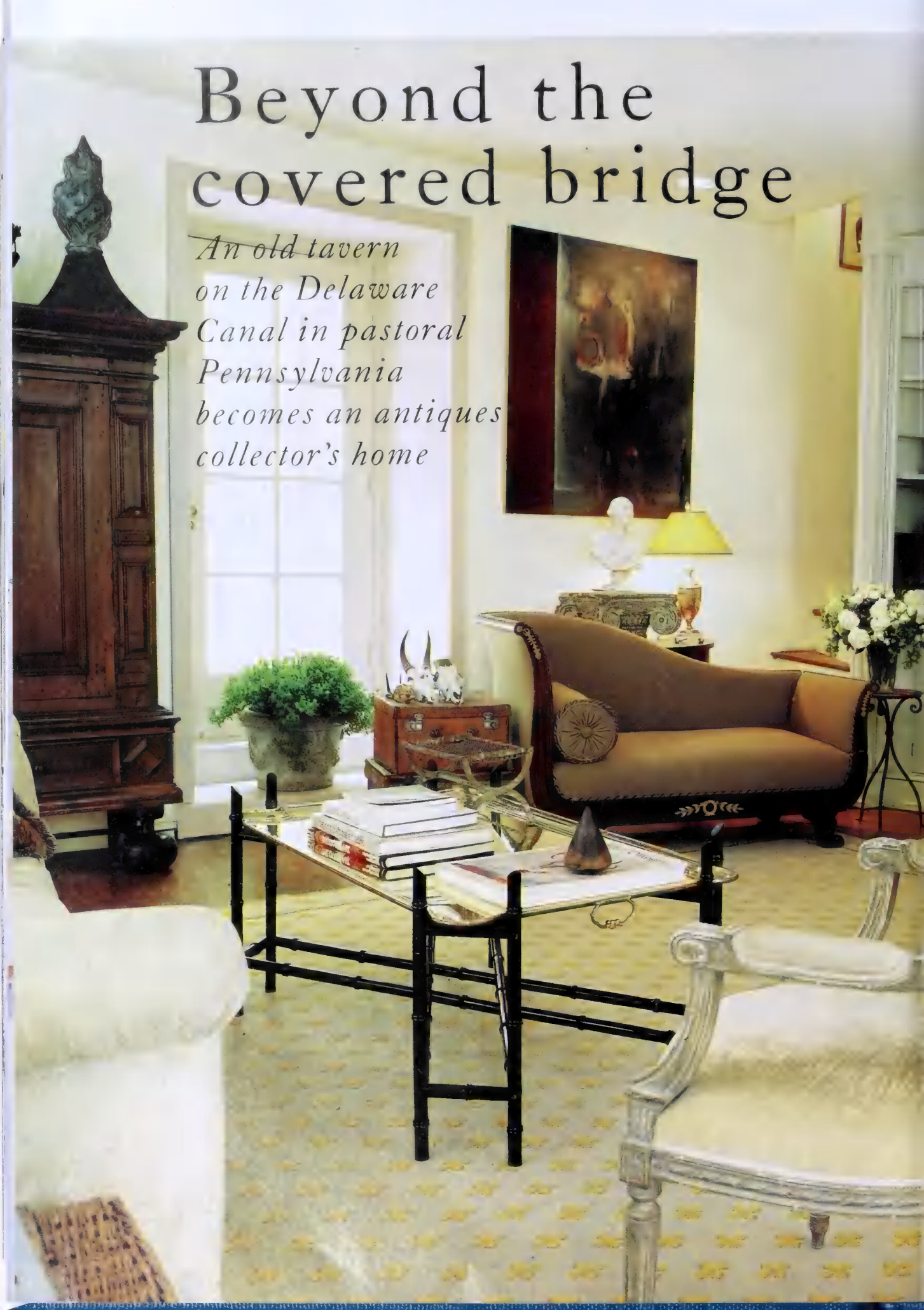
eer solids and sheer
mmers, CLOCKWISE FROM
ER LEFT: metallic paisley,
ippa from Zimmer +
hde; Revelations in paprika
m Rodolph; bronze
lipse I from Jack Lenor
rsen; Gray linen and light
low linen from Schumacher;
velations in three colorways:
namon, orange, and
nt. CENTER: Sinfonia in blue
m Creation Baumann.

more details.

Reader Information

Beyond the covered bridge

An old tavern on the Delaware Canal in pastoral Pennsylvania becomes an antiques collector's home





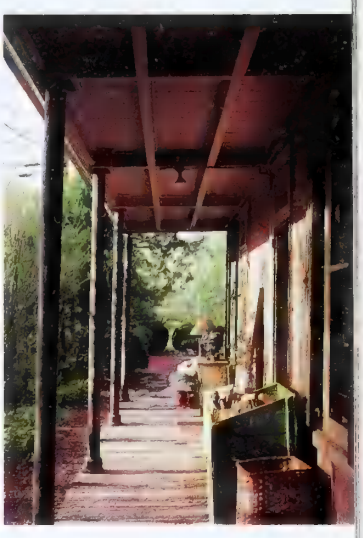


BY CHRISTINE PITTEL
PHOTOGRAPHY BY MICHEL ARNAUD
PRODUCED BY SARAH KALTMAN

Just a few steps from Joan Evans's front door, mules labored along the towpath of the Delaware Canal. Back in the 1840s when her house was built as the local tavern, there were beds upstairs for the boatmen. The canal was the expressway of the time, carrying coal to the furnaces of Philadelphia to fuel the Industrial Revolution, but by 1930 it had been virtually abandoned, superseded by the railroad. The tiny hamlet around the tavern—the gristmill, the general store, the boatyard, the spired schoolhouse—all shut down. A covered bridge built in 1832, the only one on the canal, leads to Evans's boxwood hedge, and when you turn off your car motor you hear only birdsong and rushing water.

Someone had already converted the tavern into a residence and painted the front facade a startling powder blue, but Evans wanted it anyway. There were other problems. "You can't imagine how awful this room was," Evans says, pouring tea in her lamplit kitchen which was once the taproom. "Right in the middle was a refrigerator-bar unit that lit up, with rust-color plastic laminate, and a Japanese lantern hanging from the ceiling."

She scraped out the discordant "improvements," matched the wainscoting of the one untouched wall, and painted it all a grayish olive green—the color of a eucalyptus leaf.



The hand-carved giltwood scroll over the faux-painted mantel (LEFT) once enlivened a carnival. Painting over recamier is by her daughter, Julie Evans. TOP: Pennsylvania red clay was mixed into the exterior's stucco finish. ABOVE: The lower level of the two-story porch.

"I added the kitchen beams," Evans confesses. "I don't approve of putting beams into a house, but doesn't it look like they were always here?" She sanded the new royal blue paint off all the wide floorboards and covered the outside of the house with a reddish-brown wash to bring it back to the soft terra-cotta color of the original stucco over a rubble stone finish.

Evans can sit on her porch and imagine the barges passing by. Black walnut trees and weeping willow shade the towpath where she likes to walk for miles. She so enjoyed eating just-picked corn from her neighbor's farm stand and listening to the geese honking at sundown that she began to find herself dreading the return to New York City at the end of each weekend. So Evans moved out to her country retreat full-time and decided to sell antiques. "At first it had to be Americana, but now I'm buying a lot of garden and architectural elements—urns and substantial parts of buildings. If I can lift it, I usually don't buy it," she says











CLOCKWISE FROM TOP LEFT: The covered bridge has spanned the canal since 1832. Evans wanted a candle fixture so she hung a birdcage over the dining table flanked with six flea-market rattan chairs bought for $30. Evans surveys her domain. Clay pears by artist Paul Nelsen below a white plaster torso that once displayed Dr. Warner's Health Corsets. The guest bedroom opens onto the distinctive wrought-iron balcony, where breakfast is served on a metal piecrust table set with white ironstone and old restaurant silver.

with a laugh. Evans has an instinctive eye that screens out the fussy, favoring strong pieces with presence.

She does not so much decorate as arrange her possessions, some of which are available to her appointment-only clientele. On all three floors she painted the walls various shades of white to create a neutral backdrop for her furniture, which fits as comfortably into the house as if had been accumulated by one family over several generations.

"I'm always collecting things," says Evans, a former interior designer. The spoils of triumphant buying trips are all over the house, yet her rooms never look cluttered. "As I get older I like things symmetrical," she explains. The multiplicity of objects is unified by a basically monochromatic palette, ranging through the lights and darks of worn, burnished wood. The natural materials have an intrinsic beauty that is almost self-decoration. Evans just sets them out and lets them speak for themselves. The effect is effortless tranquility.





CLOCKWISE FROM BELOW: In the down-to-earth kitchen, painted spindle-back chairs surround a table that tilts up to become a seat. Evans spread fine-gauge chicken wire behind the sink to plaster in a backsplash of crockery shards, then decided she liked the wire on its own. A French baker's rack holds Evans's collection of English ironstone. Gas cost 16¢ a gallon when the sign on the wall, next to the vintage paper bags, was in use.

For more details, see Reader Information





Next to an old deck chair (ABOVE), Evans stacks luggage, including her mother's large ivory-colored jewelry case. LEFT: Family portraits fill a collection of celluloid frames. BELOW: A beaded tapestry hangs behind a curving wrought-iron garden chair. RIGHT: The bed is flanked by night tables bearing pince-nez cases and snuffboxes.





Cross breezes cool the mast



droom, where various collections are married by tone



Moat of greenery

Entirely enclosed by its walled garden, a California worker's cottage becomes a jewel in a crown of leaves

BY JUNE KURT

PHOTOGRAPHY BY TIM STREET-PORTER AND KATHLENE PERSOFF

Take a modest house on a 75-by-100-foot lot and surround it with grass, maybe some bushes, and you've still got a modest house. But interior designer Ann James did something else: She encircled such a building with a high wall, and she gardens every inch and niche of it. At the rate things grow in Southern California, after four years she has a layered patch of magic opening through French doors off each main room—and a house that feels something like a pavilion in a temple garden.

The five-room house James bought in 1989 had sheltered staff workers from the grand houses of Montecito; before that the land was a citrus orchard, of which seven precious orange trees survived. In her imagination, James cast back to that earlier time: Small space or not, she would honor the ancient trees by surrounding them with a fragrant garden bold with yellows, purples, oranges. In the bargain, she would almost double her living space. "I'd left behind in my life a much larger house. I'm fond of entertaining, so I had to make this little place work for me."



Ann James entertains year-round under the shady grapevine pergola (ABOVE). From flowering walls to water sounds, the garden keeps neighborhood noises at bay. One fountain (INSET) plays to a walkway off the bedroom (OPPOSITE) lush with Cecile Brunner roses and spiky agapanthus.





The sum of its parts

Three small elements add up to a California woodland retreat that has everythin a couple and their guests need







BY SUSAN ZEVON

PHOTOGRAPHY BY JEREMY SAMUELSON

PRODUCED BY SUSAN ZEVON AND JODY THOMPSON-KENNEDY

Would you drive eight hours to a weekend retreat? Donna and Michael Kelley do it happily, finding the time spent at their new house in the Napa Valley well worth the long drive from Laguna Beach.

"We asked our architects for a place that would fit right into the forest yet have the romantic character of an old-world farm," Donna Kelley says. Corrugated metal and stucco were the materials chosen by Batter Kay Associates, the Del Mar–based firm that had already designed the couple's main residence.

The architects, inspired by the simple old wine storage sheds that dot the landscape, gave the couple







Corrugated steel walls (TOP) add light and texture to the living room. ABOVE LEFT: Pottery Barn chairs attend an 1870 Mexican dining table made of barn siding. ABOVE RIGHT: Although small, the tall kitchen with generous windows feels expansive. OPPOSITE: A double-height wall of shelves marches up the staircase to the master bedroom.





a house of three small parts that measure a total 1,500 square feet. A small two-story main building co tains a single room for living and dining adjacent t kitchen that serves two hobbyist cooks very we Upstairs, the bedroom has a space-enhancing wall windows, and Donna says, "During the day it is op to the treetops but at night we focus upward and it's li sleeping under the stars." Guest quarters, even small are in another structure across the courtyard. A re railed bridge that doubles as a deck leads from the ma house to the spa, where the couple like to enjoy a gl of port after dinner followed by a soak in the tub.

"We love the way the house enables us to move fr inside to outside as though the spaces were on Michael Kelley says. He enjoys the weekends so mu he has compressed his weekly work schedule as a ps chologist into three days.







Comfort in a nutshell, THIS PAGE, CLOCKWISE FROM TOP: Chaise on the main-house stair landing is a cozy spot for reading; walk-in clothes closet is nearby. The spa in the end building has a skylight. Donna Kelley enjoys a cup of coff on the deck outside the spa. Master bedroom contains only an iron bed, night tables, windows. OPPOSITE: The courtyard extends the living room and guest room to the outdoors, California-style, and sometimes serves as a potting shed.



or more details, see Reader Information



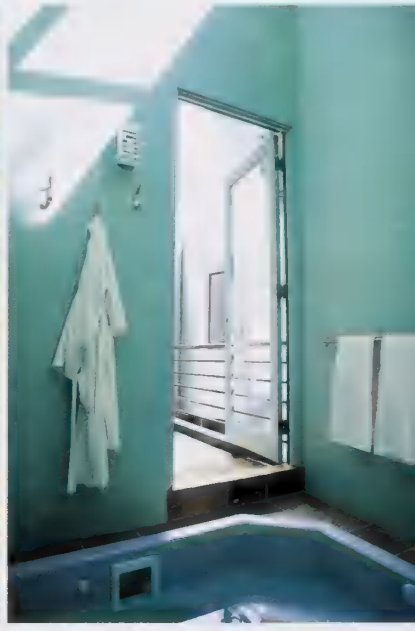


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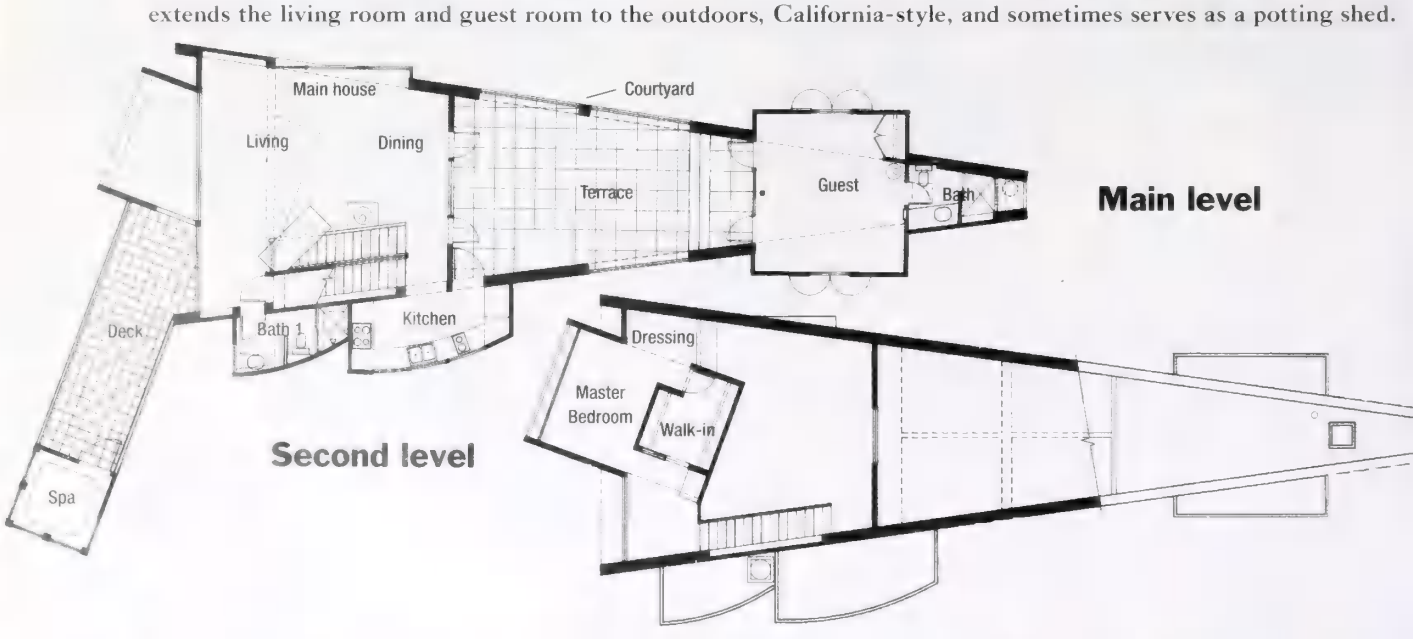
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For more details, see Reader Information





Pairing a kitchen an

Linda Banks designed a wide-windowed kitchen for three generations to share, while Anne Homer Pol created an all-season garden view around it

luxuriant garden stands
een the house and the fields
od. RIGHT: The potting area
mud room were added when
kitchen was remodeled in 1994

BY ELLEN STERN
PHOTOGRAPHY BY RICHARD FELBER AND TOM McWILLIAM
PRODUCED BY KATHLEEN MAHONEY

"It's a loving grandmother's kitchen," says designer Linda Banks of the harmonious space she has created for a 200-year-old Westchester farmhouse. The walls came down, the area was expanded from 360 square feet to more than 800, and up went three different work stations to eliminate toe-stepping. The owner grandmother can





The Garland range between the butcher block and stainless-steel counters is the only holdover from the earlier kitchen. BELOW RIGHT: The potting corner.

hull strawberries on a counter of stainless steel while a daughter slices bread on butcher block and a grandchild is rolling clay on indestructible honed limestone.

The all-new storage includes wainscoted cabinets, glass-front doors, jumbo drawers. Knobs and pulls of glass, porcelain, and pewter carry out the theme of the place—a variety of materials that would be found in an old kitchen that just grew.

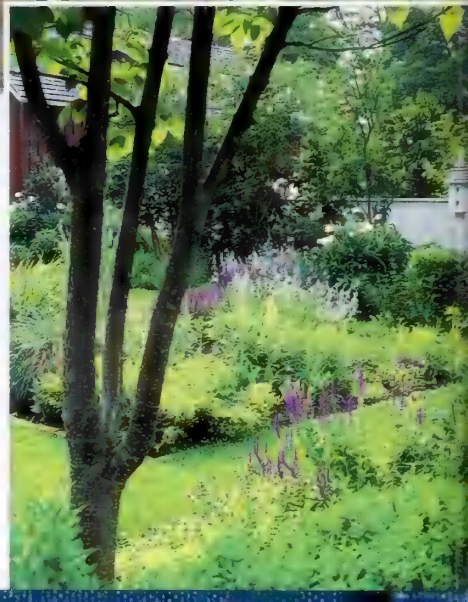
Grandmother and family love the garden—entered without any level change, which makes it seem all the more to be part of the house itself.





"This is heaven," sighs the woman of the house. "In the garden or just looking out at it, we watch all of life"

The dining area (ABOVE) is part of the addition. Fresh summer meals are served here within sight of the vegetable patch that provides some of the ingredients. The limestone counter is a partial space divider and indispensable serving surface. "The more it is used," says designer Linda Banks, "the more worn and better it looks, like a good leather jacket."

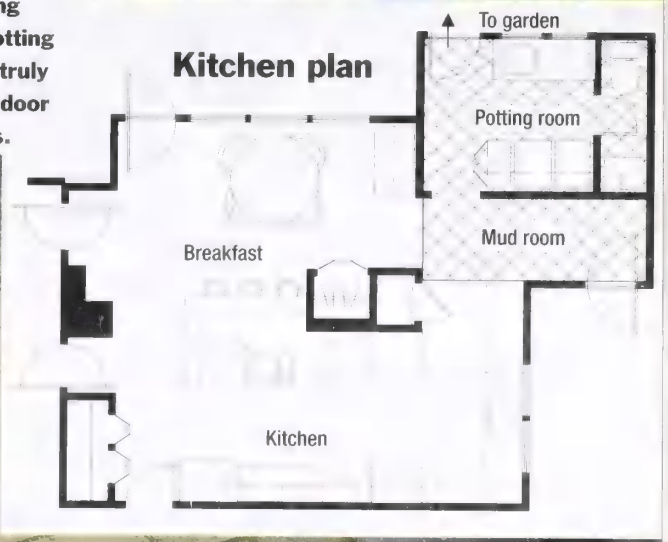




Says garden designer Anne Homer Polk, "The goal of the plan is to take you through profuse landscaping and into the simple fields beyond." An intoxicating mix of old favorites, the plantings include damask roses, delphinium, 'Angelique' tulips, regal lilies, lavender, and foxglove.

For more details, see Reader Information

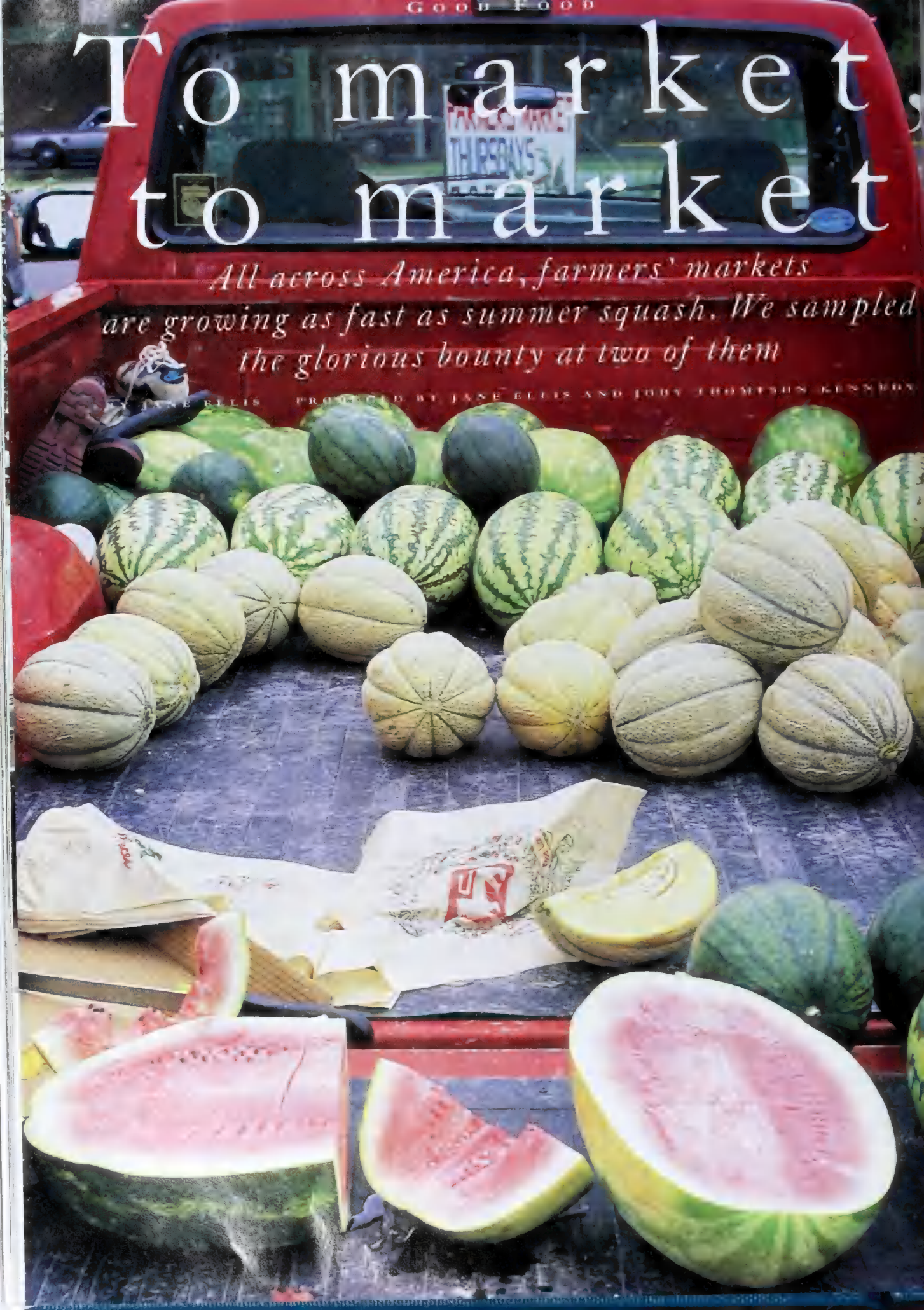
With three outside doors, the kitchen, dining area, and adjoining laundry–potting room are truly indoor-outdoor spaces.



To market, to market

All across America, farmers' markets are growing as fast as summer squash. We sampled the glorious bounty at two of them

BY JANE ELLIS PHOTOGRAPHED BY JANE ELLIS AND JODY THOMPSON KENNEDY





One of the joys of the season is a weekly visit to a local farmers' market. It's where the fresh vegetables and fruits give us almost as much pleasure as they would if we had grown them ourselves. It's a place to bask in the sun, to inhale the scent of herbs and flowers, to idle and gossip as the growers become our friends. It's also where we can pick up home-cooked dishes for carefree summer meals. We visited a market on Block Island, off the coast of Rhode Island, and another in Durham, North Carolina, and bring you recipes for their customers' favorite dishes.

At Foster's Market in Durham (opposite), melons are sold right off the back of a farmer's pickup. Above: On Block Island, Sandra Boyter Wood, the Pie Lady, is ready for business with fruit pies and flowers.

At nine o'clock, the ringing of a little hand bell signals the opening of the Block Island farmers' market. But long before that, cottagers (summer people), islanders (year-rounders), and vacationers start to line up in front of Pat and Tom Doyle's baked goods stall. Within half an hour of opening, the 300 scones Pat baked at dawn are gone. Business is also brisk at the other colorful stalls, manned by cottagers like Leslie Hartnett, who sells her own flavored vinegars, chutneys, jams, and ready-made dishes like black bean gazpacho.

For these summer entrepreneurs, selling produce, flowers, and honey is a far cry from their mainland lives, but they love it, hard work and all. Hartnett sums it up: "I don't do it for the money, although it's fun to make money. I love meeting lots of people. And I just love to garden and cook."















Leslie Hartnett, OPPOSITE TOP, surrounded by her herb and flower vinegars and fruit chutneys (BELOW AND BOTTOM). Her prepared foods include couscous salad (LEFT) and black bean gazpacho (RIGHT). Pat Doyle (LEFT, CENTER) sets out



her baked goods, including berry crisps, shown off here by two young fans, OPPOSITE, CENTER RIGHT. More small customers nibble on cookies (RIGHT). BELOW RIGHT: Tom



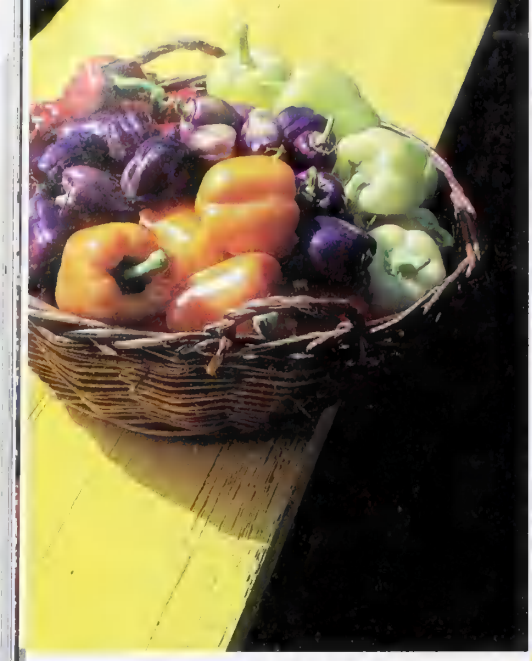




Doyle's low-fat hummus and (BELOW LEFT) Pat's popular orange pecan scones. FAR LEFT, BOTH VIEWS: Hydrangeas at Ben Wohlberg's stall. OPPOSITE, BELOW RIGHT: Sue Littlefield, the market's founder, offers tastes of honey from her bee farm.























e best of the local
oduce on show at Foster's
arket, CLOCKWISE FROM TOP
T: brilliant peppers;
nature vegetarian sandwich;
nond polenta pound cake
h peaches, blueberries, and
ipped cream. The market's
iting entrance with a
lkboard of daily specials;
ners Sara Foster and Peter
lers; grilled vegetable
ipasto with local chèvre;
it pies; vegetables; jalapeño
l onion cornbread. CENTER:
illed salmon with herb
ese polenta and corn salsa.
HT: Customers enjoy
ch on the market's porch.



ipes follow.
more details, see
der Information





Foster's Market, a specialty and takeout food store in Durham, North Carolina, opened five years ago when Sara Foster and her husband, Peter Sellers, moved there from Connecticut. Foster, a chef and onetime member of Martha Stewart's catering team, has since expanded the operation to include a Wednesday farmers' market in the store's parking lot. It offers fresh and often organic produce grown within a fifty-mile radius. Handy tables and chairs have been set up on the porch and deck for drop-in meals. "What we try to offer," says Foster, "is one-stop shopping in the most convivial way."

APRICOT ALMOND CHUTNEY

Recipe from Leslie Hartnett

2 cups cider vinegar
2 cups sugar
2 pounds dried apricots, roughly chopped, or 18 fresh apricots, pitted and roughly chopped
3 red bell peppers, stemmed, seeded, and roughly chopped
3 red onions, peeled and roughly chopped
3 large cloves garlic, peeled and minced or ¼ cup dried garlic flakes, available at Oriental markets
2 tablespoons freshly grated ginger
1 tablespoon lemon zest
1 teaspoon salt
2 cups golden raisins
2 cups whole blanched almonds

In an 8-quart enamel pot combine vinegar and sugar. Cook mixture over low heat until sugar has dissolved, stirring constantly. Add remaining ingredients except for almonds and bring mixture to a boil while stirring over medium heat. Lower heat and simmer about 1 hour or until thick, stirring frequently to prevent sticking. Remove mixture from heat and stir in almonds.

Ladle mixture into hot, sterilized half-pint jars. Clean rims and seal with lids.

Place jars upright on a rack in a large pot with water to cover the tops by 1 inch. Bring to a boil and gently boil for 10 minutes. Allow jars to cool in pot. Makes 12 half-pint jars.

SILVER THYME AND ROSE PETAL VINEGAR

Recipe from Leslie Hartnett

2 cups loosely packed dark red rose petals that have not been chemically treated
1 large bunch silver thyme
2 quarts white wine vinegar
Black peppercorns
Rosebuds
Sprigs of fresh silver thyme

In a clean glass bottle or jar, place rose petals, thyme, and vinegar. Cover bottle with a tight-fitting lid and let mixture steep for 1 week.

At the end of the steeping time, strain vinegar into eight clean 8-ounce bottles. Add 8 to 10 peppercorns, 1 or 2 rosebuds, and 1 or 2 sprigs of thyme to each bottle. Herbs should be completely covered with vinegar. Seal bottles with tight-fitting tops or corks. Refrigerate after opening. Makes eight 8-ounce bottles.

CHIVE BLOSSOM AND DILL VINEGAR

Recipe from Leslie Hartnett

2 cups chive blossoms
2 cups fresh dill sprigs
2 quarts white wine vinegar
Black peppercorns
Chive blossoms
8 fresh dill flowers

In a clean glass bottle or jar, place chive blossoms, dill sprigs, and vinegar. Cover bottle with a tight-fitting top and let mixture steep for 2 weeks.

At the end of the steeping time, strain vinegar into eight clean 8-ounce bottles. Add 8 to 10 peppercorns, 2 to 3 chive blossoms, and 1 fresh dill flower to each bottle. Seal bottles with tight-fitting tops or corks. Refrigerate after opening. Makes eight 8-ounce bottles.

HOT PEPPER VINEGAR

Recipe from Leslie Hartnett

12 to 15 long, thin hot red peppers, washed and each pierced with a needle
2 parsley sprigs
White wine vinegar

In a clean 8- to 10-ounce glass bottle, pack peppers and parsley and fill bottle with white wine vinegar to cover peppers completely. Cover bottle with a tight-fitting top and let mixture steep for 1 week. As vinegar is used, replace with enough vinegar to completely cover peppers. Refrigerate after opening. Makes one 8- to 10-ounce bottle.

BLACK BEAN GAZPACHO

Recipe from Leslie Hartnett

1 pound dried black beans
1 pound dried chick peas
4 to 5 pounds fresh tomatoes, peeled, seeded, and diced, or two 28-ounce cans crushed tomatoes
4 large green or red bell peppers, or a combination of both, stemmed, seeded, and coarsely chopped
3 large cucumbers, peeled, seeded, and chopped
2 large Vidalia or red onions, peeled and quartered
8 cloves garlic, peeled
½ cup chopped fresh cilantro
½ cup chopped fresh parsley
½ cup chopped fresh chives
½ cup chopped fresh basil
1 tablespoon chopped, canned jalapeño peppers
Juice of 2 lemons or limes
⅓ cup balsamic vinegar
2 tablespoons ground cumin
Pinch of cayenne pepper
1 teaspoon salt, or to taste

Rinse beans separately and place th
in 2 separate pots with cold water to co
Bring both pots of beans to a boil, and
for 1 minute. Cover pots, remove from h
and let stand for at least 1 hour. Drain. C
beans with at least 3 inches of water
return to a boil. Reduce heat, cover, and s
mer beans for 1 to 1½ hours, or until ten
but not soft.

Rinse cooked beans in a colander un
cold water and place them in a large b
Add the tomatoes and set aside.

In the work bowl of a food processor fi
with a steel blade, place peppers, cucumb
onions, and garlic. Process until minced.
minced vegetables to the bean-tomato mix

Add remaining ingredients and mix
well. Refrigerate to chill. Before serving,
well and taste to correct seasoning. Se
8 to 10.

COUSCOUS SALAD

Recipe from Leslie Hartnett

12 cups vegetable broth or water
½ cup dried garlic flakes, available at Oriental markets
4 cups couscous, available at health food stores
½ cup olive oil
1 cup white wine vinegar
Salt and freshly ground black pepper
2 19-ounce cans chick peas, rinsed and drained
2 cups currants
2 cups pine nuts
2 large cucumbers, peeled, seeded, and roughly chopped
4 green bell peppers, cored, seeded, and finely chopped
2 red onions, peeled and finely chopped
1 cup chopped fresh chives
1 cup chopped fresh Italian parsley
Lemon juice, optional

In a large pot, bring vegetable brot
water to a boil. Add garlic flakes and slo
stir in couscous. Turn off heat and let sit
5 minutes. Fluff gently with a fork.

Turn couscous out into a large bowl. Sp
kle olive oil and vinegar over couscous
season with salt and pepper to taste.
chick peas and fluff couscous again wi
fork. Allow couscous to cool.

When cool, add remaining ingredients
mix well. Taste to correct seasoning.
lemon juice if desired. Serves 8 to 10.

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BERRY CRISP

Recipe from Pat Doyle

- **6 tablespoons butter, room temperature**
- **½ cup plus 1 tablespoon flour**
- **¾ cup oats**
- **¼ cup brown sugar**
- **1 prepared 8- or 9-inch pie shell**
- **2 pints blackberries or blueberries**
- **¾ cup to 1 cup sugar, depending on sweetness of berries**
- **3 dashes freshly ground nutmeg**

In a small bowl, combine butter, ½ cup flour, oats, and brown sugar with a pastry cutter or with your fingers until the mixture resembles coarse crumbs. Set aside.

Sprinkle the prepared pie shell with the remaining flour. In a bowl, mix the berries, sugar, and nutmeg. Add berry mixture to pie shell and cover evenly with crumb mixture. Bake in a preheated 400°F oven for 10 minutes. Reduce heat to 350°F and bake for an additional 25 minutes, or until topping is golden brown. Cool or serve warm. Serves 6 to 8.

HUMMUS

Recipe from Tom Doyle

- **1 19-ounce can chick peas, drained**
- **3 cloves garlic, peeled**
- **⅓ cup vegetable oil or light olive oil**
- **3 tablespoons lemon juice**
- **⅛ teaspoon salt**
- **Fresh parsley**

Place all ingredients except parsley in the work bowl of a food processor fitted with a steel blade and process until smooth. Place hummus in a shallow bowl and garnish with parsley. Serve with celery sticks, wedges of pita bread, or crackers. Serves 6 to 8. Makes about 1¾ cups.

BLOCK ISLAND ORANGE PECAN SCONES

Recipe from Pat Doyle

For scones:

- **½ cup butter, room temperature**
- **1¾ cups all-purpose flour**
- **1½ teaspoons baking powder**
- **½ teaspoon baking soda**
- **½ cup chopped pecans**
- **⅓ cup sugar**
- **Grated zest of 1 orange**
- **½ cup orange juice**
- **1 egg, beaten**

For glaze:

- **½ cup confectioners' sugar**
- **1 tablespoon orange juice or orange juice concentrate**
- **12 pecan halves**

Prepare scones: In a large bowl, mix bu and flour with a pastry cutter or with your gers until it resembles coarse meal. remaining dry ingredients and orange and mix well. Add orange juice and egg combine until just mixed. Drop 12 e mounds of dough onto a greased co sheet. Bake in a preheated 375°F oven fo to 15 minutes or until golden brown. Coo wire racks.

Prepare glaze: In a small bowl, com confectioners' sugar and orange juice and until smooth. Spread a small dab of g on each scone and top with a pecan h Makes 1 dozen.

The following recipes are from Foster's Market chef Wendell Wilson and baker Gretchen Sedaris.



VEGETARIAN SANDWICH

- **½ pound eggplant, cut into four ½-inch-thick slices**
- **1 medium red bell pepper, halved lengthwise, stemmed, and seeded**
- **2½ tablespoons extra-virgin olive oil**
- **1 6- to 8-inch long baguette**
- **Balsamic vinaigrette, recipe follows**
- **3 thick slices tomato**
- **3 thin slices smoked mozzarella**
- **Red leaf lettuce**
- **Sprouts**

Brush eggplant slices and pepper ha with oil and place on a lightly oiled bak sheet. Bake in a preheated 375°F oven u vegetables are soft in the middle, but re their shape. Peppers will take about 10 m utes and eggplant about 20 minutes to c Remove vegetables when they are finis cooking and set aside to cool. Julienne peppers.

Slice the baguette in half lengthwise and llow out the center. Brush both halves gen-usly with the vinaigrette. Lay the roasted getables and tomato slices on the bottom f of the baguette in overlapping slices and zzle about 2 tablespoons vinaigrette on top. ver vegetables with overlapping slices of ozzarella. Top with the lettuce, sprouts, and naining baguette half. Makes 1 sandwich.

BALSAMIC VINAIGRETTE

2 cloves garlic, peeled and minced
½ cup balsamic vinegar
1 teaspoon freshly ground black pepper
¾ cup olive oil
10 basil leaves, washed, dried, and slivered

In a bowl, mix together garlic, vinegar, and ck pepper. Whisk in the oil in a slow, ady stream until the vinaigrette is thick-d. Stir in basil. Makes about 1½ cups.

GRILLED VEGETABLE ANTIPASTO WITH CHÈVRE

½ cup olive oil
¼ cup balsamic vinegar
5 fresh basil leaves, slivered
2 medium zucchini, halved lengthwise, flesh scored with a crosshatch pattern
2 medium summer squash, halved lengthwise, flesh scored with a crosshatch pattern
2 large red onions, peeled and sliced into 1-inch-thick pieces
4 bunches scallions, root ends trimmed and discarded
2 red bell peppers, halved lengthwise, stemmed, and seeded
2 yellow bell peppers, halved lengthwise, stemmed, and seeded
2 6-inch-long baguettes, halved lengthwise
2 tablespoons freshly ground black pepper mixed with ¼ cup chopped fresh parsley
1 8-ounce chèvre log
¼ cup marinated sun-dried tomatoes
4 thick tomato slices
Balsamic vinaigrette, recipe above
Fresh parsley and basil leaves

In a small bowl, mix together oil, vinegar, basil. Brush the zucchini, squash, red ons, scallions, red and yellow peppers, and uette halves with the olive oil mixture. r hot coals grill vegetables for about 2 to 3 utes per side. Vegetables should be crunchy and hold their shape. Grill baguette halves, cut-side down for 1 to 2 minutes. Set aside.

On a plate evenly spread black pepper and parsley mixture and roll chèvre log in it until completely covered. Slice log into eight 1-inch-thick pieces. Set aside.

Evenly divide among 4 dinner plates grilled vegetables, baguette halves, chèvre slices, sun-dried tomatoes, and tomato slices. Lightly drizzle the vinaigrette on top of vegetables and garnish plates with parsley and basil leaves. Serve remaining vinaigrette on the side. Serves 4.

HERB CHEESE POLENTA WITH GRILLED SALMON, CORN SALSA AND FRESH HERBS

For polenta:

2 cups chicken stock
1½ cups milk
½ teaspoon salt
1 cup coarse yellow cornmeal
3 tablespoons unsalted butter
1 cup grated Parmesan cheese
1 tablespoon freshly ground black pepper
½ cup chopped mixed basil, sage, parsley, and thyme
3 tablespoons olive oil

For salmon:

1 boneless, skinless salmon side, about 2½ to 3 pounds
2 tablespoons olive oil
¼ cup chopped fresh basil
¼ cup chopped fresh dill
1 tablespoon freshly ground black pepper

For corn salsa:

10 ears fresh corn, shucked and kernels shaved, about 8 cups kernels
2 tablespoons cider vinegar
6 basil leaves, slivered
1 red bell pepper, stemmed, seeded and finely diced
1 green jalapeño pepper, stemmed, seeded and finely minced (wear rubber gloves to do this)
1 red tomato, seeded and diced
1 yellow tomato, seeded and diced
¼ cup olive oil
1 tablespoon honey
Salt and freshly ground black pepper
Fresh basil leaves for garnish
Whole fresh sage leaves for garnish

Prepare polenta: In a heavy saucepan bring to a boil *(Continued on page 105)*

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Cool off with granita

BY GILLIAN DUFFY

Few things are more refreshing on a hot summer's day than the Italian grainy ice granita. One of the simplest frozen desserts, it is made with sugar syrup and a fruit purée, brewed espresso, or other flavorings. No special equipment is necessary to make it at home. If you like a coarse, grainy texture, the mixture should be stirred in the freezer every 20 minutes; if you prefer flakes of ice, leave until frozen through. Granita can be kept in a covered container for 1 to 2 days, though it is best eaten as soon as it is frozen.

MEYER LEMON GRANITA

Recipe from pastry chef Lindsey Shere of Chez Panisse, Berkeley, California.
Meyer lemons, which are sweeter than regular lemons, are grown in California and can be found in gourmet stores. Regular lemons can be used as a substitute.

¼ cup granulated sugar
¾ cup Meyer lemon juice or regular lemon juice
Finely grated lemon zest from ½ lemon

In a bowl, dissolve the sugar in 1¼ cups water. Add the lemon juice and zest. Stir well. Pour into a shallow pan and freeze for about 2 hours or until frozen. When ready to serve, remove from freezer and with a spoon, scrape into crystals. Spoon into serving dishes. Serves 4. This granita may be layered with the mint or the strawberry granita below. It can also be layered with a few sliced sugared strawberries.

STRAWBERRY GRANITA

Recipe from pastry chef Lindsey Shere

2 pints strawberries, washed, hulled, and sliced thin, or a mixture of berries
¼ cup granulated sugar
Mint sprigs

Place berries in a noncorrosive pan and sprinkle sugar over the top. Over medium heat, warm the fruit, stirring until sugar dissolves. Remove pan from heat, cover, and refrigerate overnight.

Strain the berries into a bowl, extracting as much juice as possible without getting the pulp. You should have about 2 cups liquid. Pour into a shallow pan and freeze for about 2 hours or until frozen. When ready to serve, remove from freezer and with a spoon scrape into crystals. Spoon into serving dishes and garnish with a mint sprig. Serves 4.

MINT GRANITA

Recipe from pastry chef Lindsey Shere

¼ cup granulated sugar
3 dozen small peppermint leaves, washed, dried, and julienned

In a saucepan, heat the sugar with 1 cup water, stirring until sugar dissolves. Remove from heat and stir in 1 cup cold water. Add the peppermint and stir well. Pour mixture into a shallow pan and freeze for about 2 hours or until frozen. When ready to serve, remove from freezer and with a spoon scrape into crystals. Spoon into serving dishes. Serves 4.

GRAPEFRUIT CAMPARI GRANITA

4 cups fresh grapefruit juice
½ cup granulated sugar
4 tablespoons Campari

In a bowl, mix together all of the ingredients with ½ cup water and stir until the sugar has dissolved. Pour into a shallow pan and freeze. Stir the mixture with a fork every 20 minutes until grainy, about 2 hours. Spoon into serving dishes. Serves 6.

PINEAPPLE COCONUT GRANITA

Recipe from San Domenico, New York City

1 ripe pineapple, peeled, cored, and cubed
½ cup granulated sugar
1 teaspoon rum
2 ounces shredded coconut
1 to 2 tablespoons cream of coconut

Place pineapple in a blender with 1 cup water and the sugar. Blend on high sp for 2 to 3 minutes or until smooth. St mixture into a bowl. Add remaining ingr ents and mix well. Pour mixture into a s low pan and freeze for about 2 hours or u frozen. Remove from freezer and wi spoon scrape into crystals. Spoon into ser dishes. Serves 6.

VERJUS GRANITA

Recipe from the Markham, New York Ci
Verjus, the golden juice of unripe green grapes, is a delicate, sweet-ta clear fruity juice that is made like wine but is nonalcoholic.

2 cups verjus, available at specialty food stores
½ cup plus 2 tablespoons granulated sugar

In a bowl, mix together the verjus, su and 1½ cups water, and stir until the su dissolves. Pour the mixture into a shallow and place in the freezer for about 2 hou until frozen. Remove pan from freezer with a spoon, scrape frozen mixture flakes. Spoon into serving dishes and s with mixed berries and shortbread cool Serves 6.

ESPRESSO GRANITA

This is one of the most popular granitas in Italy and a wonderful way t use up leftover espresso.

4 cups cold espresso or very strong regular coffee
¾ cup granulated sugar
½ cup Tia Maria
Heavy whipped cream
Ground cinnamon

In a bowl, combine the espresso and su stirring until the sugar dissolves. Stir in Tia Maria. Pour the mixture into a shal pan and place in the freezer. Every 20 m utes, stir the mixture with a fork. Conti for about 2 hours until the mixture reached a grainy texture. Fill 6 goblets ⅔ with the granita and top with whipped cre Sprinkle with cinnamon. Serves 6. ■

Continued from page 103

ck, milk, and salt. Vigorously whisk in the rnmeal, reduce heat and cook at a low boil about 15 to 20 minutes, stirring frequently, til thick and smooth. Remove pan from at and stir in butter, cheese, black pepper, d herbs. Pour mixture into a greased 6-by-inch baking dish and set aside to cool. frigerate until firm. Invert onto a cutting ard, and cut polenta into 12 squares. Brush e top and bottom of each square with olive and place on a hot grill until grill marks re polenta. Turn with a spatula and grill on ner side. Alternatively, grill polenta in a grill n on top of the stove over medium-high at. Serve immediately or keep in a warm en until ready to serve.

Prepare salmon: Rub the top side of the mon with olive oil, sprinkle with basil, l, and pepper. Place salmon oiled-side wn on a very hot grill and sear for about 5 nutes, or until salmon is cooked about fway through. Alternatively cook salmon a grill pan on top of the stove over high at. Loosen the salmon with a wide spatula d gently flip the salmon onto a baking eet lined with aluminum foil. Bake in a preheated 400°F oven for 3 to 5 minutes. The center of the salmon should be slightly undercooked.

Prepare corn salsa: In a skillet cook corn, vinegar, and basil until just heated through. Remove pan from heat and place corn mixture in a large bowl. Add remaining ingredients, except for garnish, and gently mix.

To serve: Place a piece of grilled polenta on each plate and top with a piece of grilled salmon and corn salsa. Garnish with basil and sage leaves. Serves 8 to 10.

JALAPEÑO AND ONION CORNBREAD

- **2 cups yellow cornmeal**
- **2 cups all-purpose flour**
- **½ cup sugar**
- **1 tablespoon baking powder**
- **½ teaspoon salt**
- **2 cups buttermilk**
- **2 eggs**
- **10 tablespoons unsalted butter, melted**
- **¼ cup sour cream**
- **1 cup grated cheddar cheese, about 3 ounces**
- **1 jalapeño pepper, stemmed, seeded and minced (wear rubber gloves when handling hot peppers)**
- **¼ cup chopped onion**
- **½ cup julienned red peppers**
- **¼ cup chopped parsley**
- **2 tablespoons freshly ground black pepper**

In a bowl, combine cornmeal, flour, sugar, baking powder, and salt and stir until well mixed.

In a separate bowl, mix together buttermilk, eggs, butter, and sour cream until well combined and add to the dry ingredients. Add the cheese, jalapeño pepper, and onion and gently stir until just blended. Do not overmix.

Spread the batter into a greased 9-by-12-inch baking pan and sprinkle the top with red peppers, parsley, and black pepper. Bake in a preheated 400°F oven for 25 to 30 minutes or until the top springs back or a skewer inserted in the middle comes out clean. Cool slightly before cutting into squares. Serves 10. ■



Summer sipping



When the living is easy, and often alfresco, the wine should b versatile, refreshing, and cheap

BY WILLIAM GRIMES

There is a time for serious wines, but August isn't it. There is a place for contemplating the sublime mysteries of the vintner's art, but out back around the barbecue isn't it. When summer sizzles, no one wants to dissect a complex Bordeaux, or hunt for delicate wisps of vanilla and spice in a major-league white Burgundy. In the dog days, when entertaining moves outdoors, go for the wine-world equivalent of baggy shorts and T-shirts. After all, who goes to a picnic in a tuxedo?

A good summer wine has three characteristics: It should refresh, it should be versatile, and it should be cheap. One of the most refreshing wines on the planet is champagne, but it does not come cheap, which means that a little strategizing is called for. One way around the price barrier can be found in the sparkling wines of Alsace, a region that has been turning out high-quality bubbles for more than a century without attrac much notice in the United States. Labeled "crémant d'Alsa they run about $12 to $15. Look for the solid, dependable mant made by Willm and the austere, bone-dry Ries sparkler made by Muré.

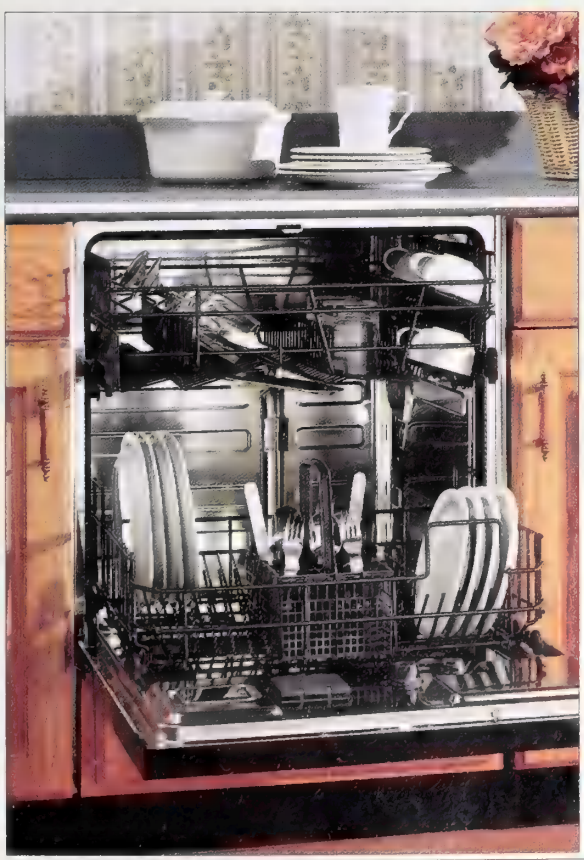
An even better value, but not always easy to find, is sparkling wine made by Michel Tribaut from grapes grow Monterey County, California. Tribaut, a Frenchman, used traditional Champagne methods and grapes to make th styles: brut, rosé, and blanc de noirs (the last so called becau is a white wine made from red-wine grapes, in this case P Noir). The Tribaut lineup puts many pricier California riva shame, and can be found for as little as $10.

There are two ways to go with these price-wise spark Unadorned and well chilled, they make a fine aperitif that also be drunk with salads, seafood, and chicken dishes. Wi little fancying up, they turn into terrific cocktails that ad touch of elegance to outdoor gatherings. The simplest va tion is the kir royale, made by adding a splash of *crème de c* (black currant liqueur) to each glass. The quality of the liqu is crucial, so avoid the mass-market brands, which taste thinned-out Smucker's jelly. Any well-stocked liquor store have an artisan-produced *crème de cassis* that delivers ripe, c centrated flavor. A slightly different kir royale can be conco with *crème de mûre,* a wild blackberry liqueur from Als (Willm produces an excellent one, in convenient half bott or with raspberry or apricot liqueurs.

The kir royale route is mandatory if you are serving su budget wines like Brut d'Argent or Spanish sparkling wines Paul Cheneau, which are borderline passable on their own take on a newfound respectability with a dash of liqueur.

The real hero of the season is rosé, a wine that seems a frivolous the rest of the year, but comes into its own with first summer heat wave. Not every child is destined to be a b surgeon or a statesman. Not every wine can be a Cort Charlemagne. Rosés, which are made from red-wine grapes vinefied as though they were white, tend to be simple, fr and best when young. They are ideally suited to outdoor dri ing and to potluck spreads that might include everything fi shrimp to hot dogs to pizza.

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The real hero of the season is rosé, a wine that seems to be a bit frivolous the rest of the year but comes into its own in summ

Southern France, especially Provence, is the spiritual headquarters of rosé, the natural ally of the region's pungent, garlicky fish soups, anchovies, and olives. To taste Provençal rosé at its finest—fruity and spicy—take a deep breath and hand over $15 or more for a rosé by Domaine Tempier, made in Bandol, a tiny wine-growing area in the hills overlooking the Mediterranean near Toulon. Of nearly equal renown are the full-flavored rosés of Domaine Ott. A more reasonable alternative is the rosé from Les Jamelles, a country wine made along the southwestern coast of France from the Cinsault grape. Priced at about $7, it is clean and fresh, alive with hints of raspberry and strawberry. Commanderie de le Bargemone, a simple, wine from Provence, delivers good value at $6 a bottle.

Rosé is an agreeable companion. It can be drunk as an aperitif. It complements all but the most delicate seafood, works perfectly with salads (especially salade Niçoise), and doesn't mind at all being asked to hang out with a hamburger.

Red wines as a rule suffer when the temperatures soar. Too heavy. Too warm. The exception to the rule is Beaujolais, a carefree red with not a lot on its mind. Serious red wines crave respect. Beaujolais will settle for being popular.

In courting popularity, however, the makers of Beaujolais have inflicted a tedious ritual, the annual unveiling of Beaujolais Nouveau, the first wine from the fall harvest. Every year, on the third Thursday of November, as the television cameras whir, trucks laden with the new wine roll toward Paris from the Beaujolais region in southern Burgundy, and airborne shipments speed to restaurants all over the world. Truth to tell, Beaujolais Nouveau tastes like Hawaiian Punch that has fermented in the barrel for a couple of months. Far bette wait a few months for the real stuff, the wines designated eit Beaujolais-Villages or, on a more elevated plane, designatec one of the subregions within Beaujolais, known as *crus.* Th are Brouilly, Chénas, Chiroubles, Côte de Brouilly, Fleu Juliénas, Morgon, Moulin-à-Vent, Régnie, and Saint-Am

Light and fruity, Beaujolais should be drunk cool and you usually within a year or two of the vintage. Chénas, Morg and Moulin-à-Vent are the heavier wines in the group, so might want to leave those for cooler days and concentr instead on the lighter-bodied Chiroubles and Fleurie. The name in Beaujolais is, of course, Georges Duboeuf. His Be jolais with the distinctive flower labels have made him the k of the region. But he is not the only game in town. Pros Maufoux and Louis Jadot are dependable and widely availa

A word about temperature. Rosés should be chilled. Be jolais should be served somewhere between cool and chil For some reason, Americans go to extremes, serving red wi at blood temperature and putting everything else into a cr genic deep-freeze. Wine is not beer. When it gets too cold, flavors go into hibernation. Try an hour in the refrigerator f rosé, forty minutes for a Beaujolais. When it's time to m outdoors and fire up the grill, set 'em up in a wastebasket fi with water and ice cubes.

The proper glassware? Get real. Try a plastic cup. ■

William Grimes is a culture reporter for The New York Times *and author of* Straight Up or On the Rocks: A Cultu History of American Drink *(Simon & Schuster).*

TRAVEL

Continued from page 44

accordingly dwindles. The taller hotels of the 1940s and, still farther north, the outrageous 1950s extravaganzas of the maverick modern architect Morris Lapidus, who designed the flamboyant Fontainebleau and Eden Roc hotels, are places you were meant to drive up to (preferably in a Cadillac convertible), not stroll past. In each of its many architectural phases, Miami and its builders have brilliantly understood the changing needs and constant desires of the vast American public, whose great playground this has always been. The promise of a better tomorrow—whether for a holiday or a lifetime—is what the feel-good architecture of Miami is all about. ■

AROUND MIAMI

Hotels: **The Omni Colonnade Hotel,** 180 Aragon Ave., Coral Gables, FL 33134; 305-441-2600; 800-843-6664; fax: 305-445-3929. Stately hotel in the heart of the Beverly Hills of Miami. Outdoor swimming pool on a glamorous terrace raised high above the bustle of Coral Gables' lively shopping and restaurant district. **Marlin Hotel,** 1200 Collins Ave., Miami Beach, FL 33139; 305-673-837[illegible] 305-673-9609. This twelve-unit Deco charmer, decorated in an over-the-top tro cal style guaranteed to leave you smiling, is an ideal escap South Beach. Quieter than the landmarks on the busy oce front, it offers terrific Caribbean-inspired food at the Shab Cookshack and Bar.

Further reading: Building Marvelous Miami by Nicholas Patricios (University Press of Florida, $50) traces the gro of the metropolitan region from pioneer outpost to multi tural capital of the Americas. *Tropical Splendor: An Archi tural History of Florida,* by Hap Hattan (Knopf, $40) ma intriguing detours into the quirky development of Miami its environs. *Miami: Architecture of the Tropics,* edited by M rice Culot and Jean François Lejeune (Princeton Architect Press, $40), muses on the spirit of the place, accompanied eye-filling illustrations. *Miami Beach: Blueprint of an Eden* Michele Oka Doner and Mitchell Wolfson, Jr. (University Tampa Press), to be published in the spring of 1996 with li ited editions bound in palm fibers, promises to be a defini visual statement by two Miami natives who grew up to beco leaders in the design world.

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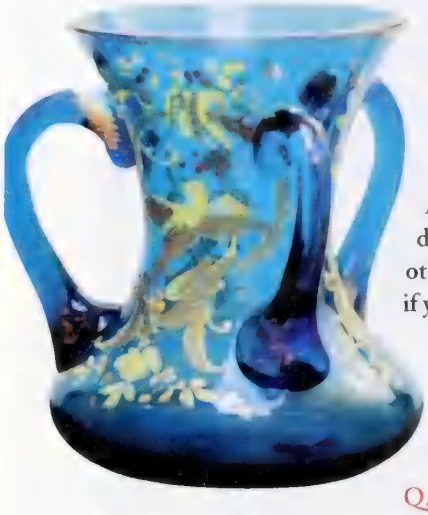
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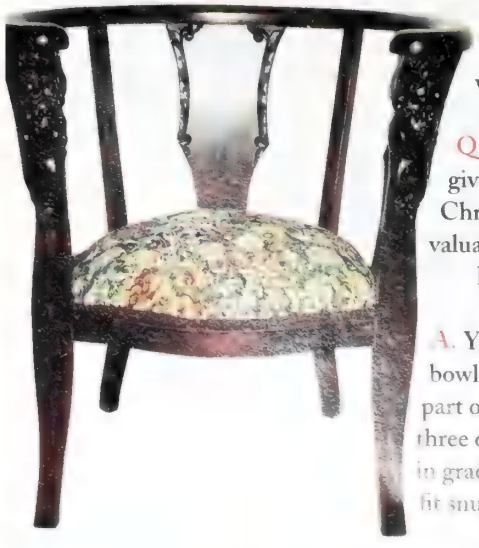
Ralph and Terry Kovel tell you where it's from and what it's worth



Q. My 5-inch-tall glass vase has been in our family for more than 100 years. Please tell me its history.

S.T., Louisville, KY

A. Your three-handled vase is typical of enamel-decorated glassware popular from 1870 to 1895. Moser & Sohne Glassworks of Carlsbad, Austria, one of the major companies of this period, made similar pieces using turquoise-blue glass and large Art Nouveau–style decorations, as did other firms. Even if your piece was not made by Moser & Sohne, it is still worth at least $350.



Q. My husband's great-grandmother bought these chairs (one shown) in the early 1900s. I have a pair and would like to know more about them.

M.L., Northport, NY

A. You own a pair of corner or barrel chairs. Round seats like yours were designed for these chairs between 1900 and 1915; square seats had been used previously. The carving and back splat are also characteristic of chairs from the early 20th century. Your pair is worth $1,200.

Q. I was given this bowl for Christmas. Is it valuable?

B.A.B., Beverly Hills, CA

A. Your mixing bowl was originally part of a set of three or four made in graduated sizes to fit snugly within one another. The bowls were designed with a wide rim to make it easy to remove each one from its nest. The raised Art Deco pattern and pyramid design suggest that your bowl was made in the 1920s. Value: $50.



Q. My kerosene lamp is marked "Aladdin Lamp made by The Mantle Lamp Company of America Inc., Chicago. Model No. 11." What would it sell for?

S.E., Shreveport, LA

A. In 1908 the Mantle Lamp Company of America created a new, more efficient version of the traditional kerosene-burning lamp. The Aladdin, first made in 1909, became the most popular kerosene lamp in America; hundreds of models were sold. Lamp base no. 11, which came with a choice of colored shades, was primarily made between 1928 and 1935 and remained available through the 1970s. Today, your lamp would bring $65.



Q. I bought this stenciled tole tray (24 inches wide by 20 inches high) at an antiques show. I have mounted it on legs to use it as a table. How old do you think it is?

L.W., New York City

A. Tole or painted tin trays were made in England and the U.S. during the 19th century. The designs, stenciled o tin with oil paint, were carefully shad to create realistic images. Bronze powder was mixed i the paint to give a metallic hue. Altho the oval shape of your tray is quite unusual, the design similar to tole trays made in Maine. A large one in its original condition sells for more than $700.



To ask the experts, send color photographs and information—s materials, markings Ralph and Terry Ko c/o House Beautifu 1700 Broadway, 29th Fl., New York NY 10019. The Ko answer selected queries on this page They regret that the cannot return photographs or repl readers personally.



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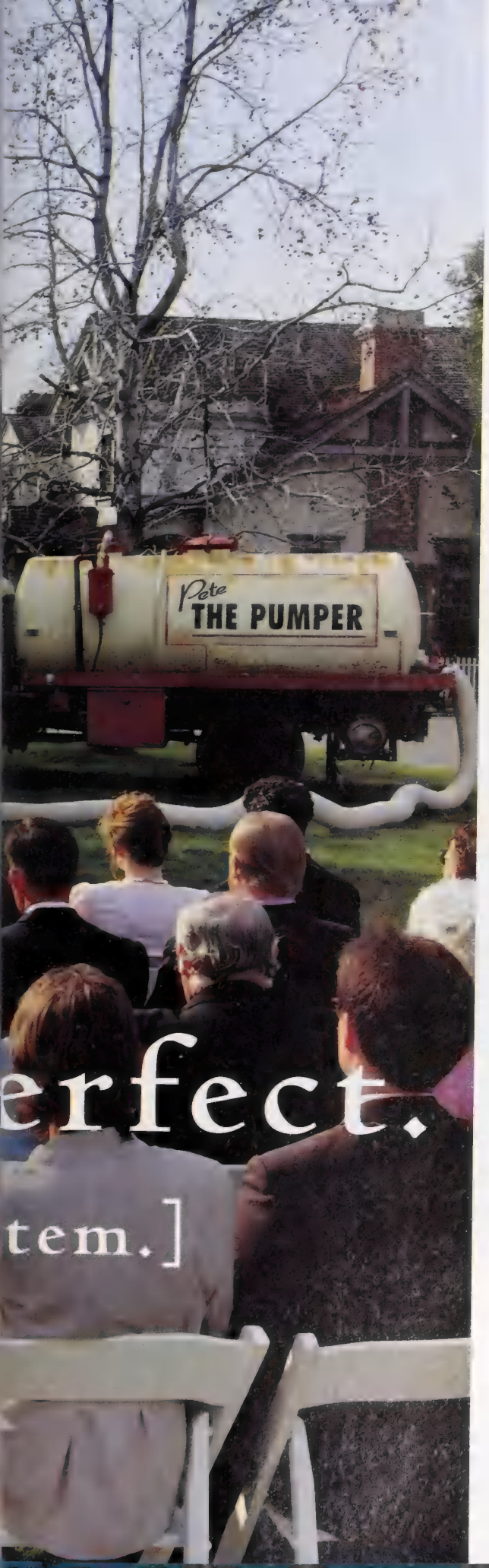
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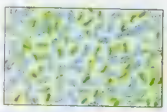

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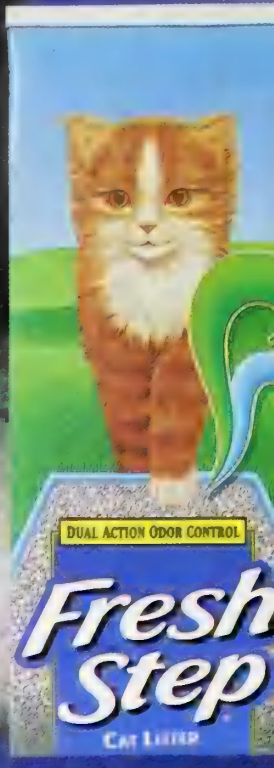


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Smart Santas Get a Head Start on Christmas Shopping

Yuletide may seem far off, but hen you consider the crunch of ur fast-paced lives, it's not a oment too soon to begin send-ng for the year's newest and ightest mail order catalogs.

As an inveterate shop-by-mail nthusiast, I find looking through atalogs during the months before he holidays, intensifies the sea-n's glow. And because today's ditions are a resource for practical-everything imaginable, it's a fun ay to shop the world and match he right gift with the right person.

So here are some catalogs I've ulled from Santa's bag.

Paul Frederick has a long list of peat customers and can readily lve the problem of choosing mething special for the men in your life. T-square tailor-g and unbelievable variety give shirts a near-custom fit. ther handsome choices include ties and cuff links. Gift rtificates? Of course!

Sturbridge Yankee Workshop makes shopping easier and he season merrier because they treat us to unusual decora-ve accessories and accent furniture not easily found verywhere. Count on them for old-fashioned charm and d fashioned prices.

Interior designers have discovered the almost-vanished t of using silk flowers in home decoration. I've discovered hese ravishing beauties make fabulous and welcome gifts. fter all, wouldn't you be happy with a colorful burst of olets and ivy in a corner where only gloom ruled before? etals and May Silk are two different catalog companies hat offer prized selections.

The Birds catalog, just hatched this year, is the brain-hild of Dancine Disilverie. To quote Dancine "we want to ring you the widest possible selection of collectibles, sables, wearables and viewables...all with images of your vorite birds". Mission accomplished.

I started poring through the pages of The Daily Planet because I loved the name. I became a customer because they carry the most diverse selection of women's vests I've ever found. Owners, Doug and Sid, have a practiced eye and also pick out an eclectic mix of beasties, batik, masks and mobiles from all over the globe to whittle down even the longest Christmas list.

Glorafilia's shop is in one of the most picturesque parts of London. Their needlepoint collection is outstanding and available in America by mail. You may want to complete one of the gorgeous designs and give it as a gift or give the kit as a glorious project waiting to be done.

If you're looking for silverware, china, crystal or cookware and know exactly what you want, you'll be happy as a lark with Kitchen Etc. The 104-page catalog is a gigantic price list of the world's best brand names at superstore savings.

The antique Victorian lighting fixtures, many of us love, have gotten so expensive, I was glad when I discovered a source of reproduction lighting that I could recommend. Victorian Lighting Works' chandeliers and sconces capture all the cherished beauty of days gone by. A splendid addition to your home for the holidays (and always).

Pause right here, if you're expecting a fat December 25th check from old Uncle Uriah. Valerianne of Vancouver can satisfy anyone's passion for a luxurious bedroom. Exquisite fabrics. Exclusive bed linens. Expert workmanship. The ultimate gift to yourself.

The big catalog parade starts on the next page. You'll find something for everyone...kids, boss, teacher, love connection, best friend, teenager. The tear-our envelop order form is a convenient way to mail your check. Or use your credit card. The 1-800 call is on us.

Happy shopping,
Frances Needles

The Big Catalog Parade Starts on The Next Page

Fall & Holiday Catalog Collection



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1. Rue de France offers unsurpassed quality in French lace curtains made to your specifications! Explore the variety of fine laces and sheers, creamy linens, decorative hardware, French bed linens by Palais Royal, and unique gifts for all of your holiday needs. **$3.**



SUNDANCE

2. Founded by Robert Redford, Sundance Catalog offers an eclectic and unique collection of exclusive home furnishings and accessories, clothing, jewelry and gifts from artists and craftspeople in the American West and around the world. **$2.** (credited toward your first purchase).



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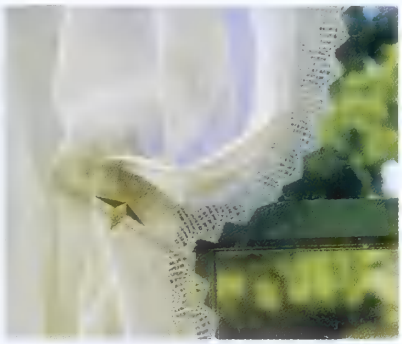
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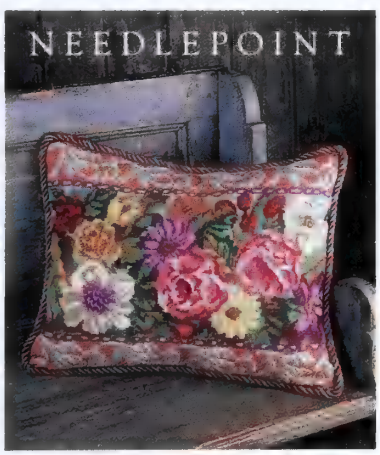
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Fall & Holiday Catalog Collection



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17. Save up to 50%. We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years' experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want! Brochure is **free.**



D. BLÜMCHEN & CO.

18. Do you believe in Christmas Magic? Accept our invitation to experience the enchanted wonderland that exists only within the pages of "The Best of Christmas Past". Our 10th anniversary catalog is a celebration of old-fashioned delights for Christmas lovers everywhere. **$3** (US only).



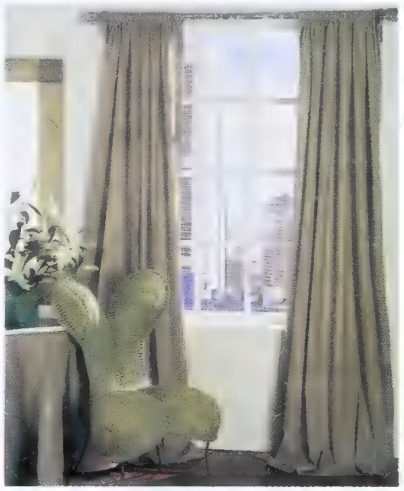
COTTURA

19. Cottura offers the finest collection of handcrafted & handpainted European reproductions, with Renaissance inspired decorations, from the provinces of Italy, Portugal, and Spain. Complete lines of hand-painted dinnerware & decorative accessories are available. Set your table with *maiolica* treasures that once adorned the tables of Florentine royalty. Catalog, **$5.**



GARDENERS EDEN

20. Enjoy the beauty of the garden indoors—and all the comforts of home outdoors. From an exclusive selection of well-designed furniture, planters and tools, every item in the Gardeners Eden catalog enhances the year-round pleasures of the garden. One year (4 issues) for $2 (US only).



City Curtains™

21. NEW! City Curtains Catalog. Soften the edge of city life with our fine curtains. Tailored and traditional styles to fit city sized windows...really for big windows anywhere. Our new Fall 1995 catalog will soon be available. 32-page color catalog, **Free.**

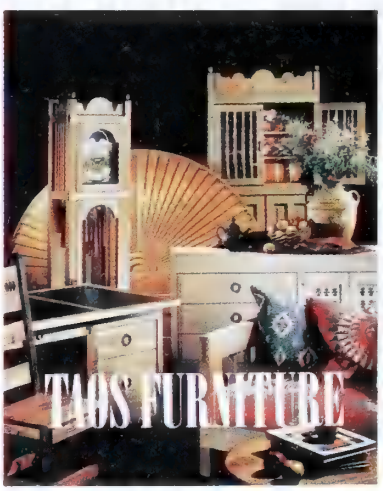


DESIGN TOSCANO

22. Fine replica sculptures, wall friezes and tapestries in the grand tradition of European design. Our collection spans the Classical, Medieval, Renaissance, Baroque and Neoclassical periods. Whether cast in stone or woven on jacquard looms, each goddess, hero, gargoyle and cherub is a thing of beauty and a part of history. Most are exclusive to us. Color catalog, **$3.**



23. Laura Ashley offers romantic dresses, stylish separates, hand-knits and comfortable casuals for women and children. Expect the finest cottons, woolens, and silks made with the world-renowned tradition of British craftsmanship. Enjoy a full year of our seasonal catalogs, **$2.**



TAOS FURNITURE

24. There's only <u>one</u> Taos Furniture. Handcrafted of solid Ponderosa Pine in Santa Fe since 1970, its obvious special quality and classic proportions are characteristic in over 80 pieces, traditional and contemporary, for home and office. **$10.**

Fall & Holiday Catalog Collection



25. Parrots to penguins, hawks to hummingbirds! Surround yourself with images of all your favorite feathered friends on everything from posters to coasters, feeders to fine crystal. Exquisite gifts and collectibles for every occasion and every budget. New color catalog, **$2.**



BERGDORF GOODMAN

26. Experience the exclusive world of Bergdorf Goodman at home! The finest designer collections for women. Clothes of distinction for men. Exceptional accessories…luxurious intimates…elegant gifts for the home. An entire year of Bergdorf Goodman just **$12.**



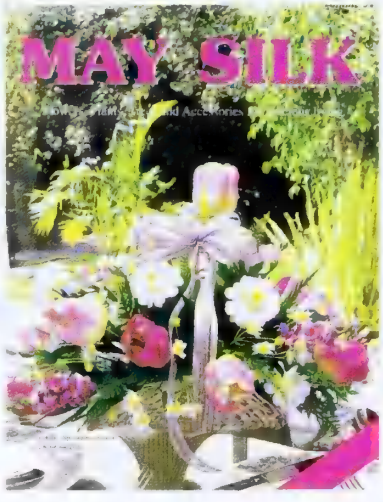
HOLD EVERYTHING

27. A resource for organized living. We've shopped the world to bring you a collection of innovative products designed to simplify your life. Look for unique ideas for wardrobe protection, media storage, closet organization and a variety of shelving, baskets and containers to suit every need. One year (4 issues) for **$2** (US only).



DAILY PLANET

28. **Get to Know the Planet.** Explore exotic destinations with *The Daily Planet's* remarkable collection of global gifts and clothing. We've journeyed to mysterious Asian cities and dusty African bazaars to bring you the most interesting and original products available—and you save on the airfare! $1.



29. **MAY SILK, INC.** offers an exclusive collection of formal, country, southwestern and oriental decorative silk flowers and plants. Many unique decorations to match any kind of furnishings. Each issue is filled with our products for indoor and outdoor decorating, entertaining and gift giving. **$2.**



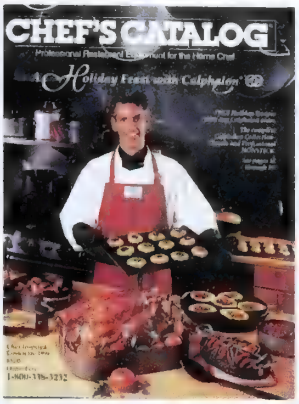
NORTH CAROLINA DISCOUNT FURNITURE

30. Browse through our color catalog and discover cool contemporary lines, exotic prints, luxury fabrics and timeless 18th century designs in America's finest furniture. Representing over 200 manufacturers, North Carolina Discount Furniture guarantees the lowest prices. Shop anywhere, then call for the best prices. Home delivery and set up anywhere in the world. **$10** (refundable with first order).



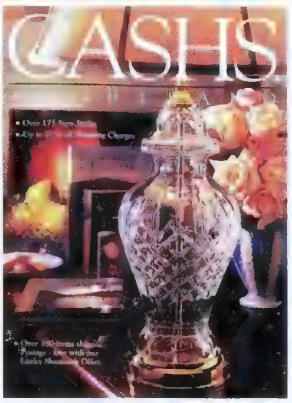
TERRY'S VILLAGE

31. Make your house a home with affordable gifts and home accessories from Terry's Village. Charming dolls, silk floral wreaths, colorful windsocks, decorative bird-feeders and terra cotta pots and planters…a world of treasures awaits you. **Free.**



Enjoy the Pleasures of Cooking!

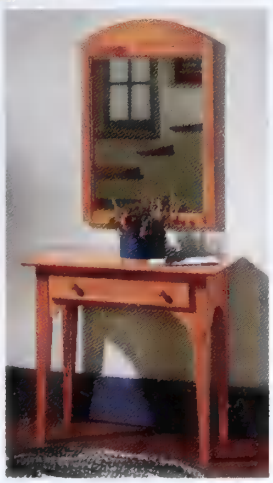
32. Discover the professional chef in you with the same marvelous equipment chefs use. Calphalon, Cuisinart, Kaiser, KitchenAid, Krups, Henckels, Le Creuset, Waring…Over 1,001 professional kitchenwares from the four corners of the world. 84-page full color catalog. Free $5 gift certificate towards your first order. "You're the Boss" 100% Satisfaction Guaranteed. **$3.**



CASHS OF IRELAND

33. New 1995 Fall edition offers 68 pages of exciting, duty-free shopping from Ireland. Over 200 selections of Waterford® crystal, a lovely selection of classic Irish fashion, plus new treasures from Wedgwood, Irish Dresden, Royal Worcester, Belleek, Royal Doulton, Limoges, Lalique and other famous names. Great gift ideas at excellent values. **$3.**

Yield House™

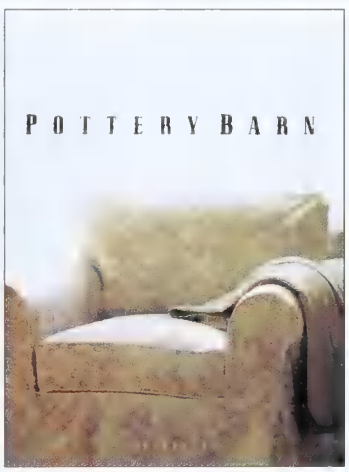


34. Unique New England-made furniture and furniture kits in Shaker and American traditional designs. Plus, coordinating decorating accessories, country collectibles and gifts. America's country home since 1947. **Free.**



PLEASANT COMPANY

35. The American Girls Collection® is just the kind of pleasant company girls want, need and love. It brings history alive with books, dolls, dresses, and other delights created especially for girls 7 and up. Available exclusively from Pleasant Company's catalogue, **Free.**



POTTERY BARN

36. The definitive home furnishings resource for today's casual lifestyles. Traditional furniture updated in captivating designs. Tableware, gifts and decorative accents from around the world. Natural materials and handcrafts-manship at exceptional values. One year (4 issues) for $2 (US only).



TAN AT HOME

37. Beautiful full-color catalog by ETS, Inc. featuring the finest quality professional and residential Wolff tanning beds. Full line of Tanning lotions, lamps, parts, apparel, and accessories. Monthly payments as low as $20. Wholesale prices. **Free.**

THE HORCHOW *Fine Linen* COLLECTION



38. The Horchow Fine Linen Collection offers impeccable quality, style and value with a special touch of luxury. You'll find a wide selection of linens, decorative accessories, towels, toiletries, special furniture accents, and much more! **$5.50** subscription fee (credited towards your first purchase). Foreign subscriptions, **$10.**



BLACKWELDER'S

39. Featuring Blackwelder's authentic 18th century, hand-carved, solid cherry plantation rice bed–$799 queen and $899 king (installed). One of over 2,000 exciting furniture designs showcased in our current 130-page color catalog from manufacturers you know and trust. Up to 50% off retail. Catalog includes $30 gift certificate. Serving customers since 1938. **$17.50** (refundable upon return).



patagonia®

OUTDOOR CLOTHES

40. Adult and kids' catalogs—featuring functional outdoor clothes, reports from the field and provocative articles on the environment. **Free.**



BALLARD DESIGNS

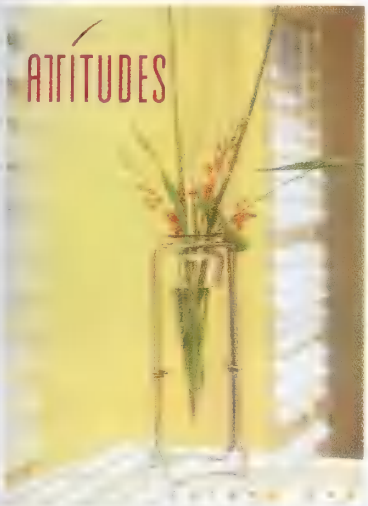
41. Our catalog of decorative home accessories features slipcovered furniture, window treatments, plaster reproductions and more. Many are exclusive designs inspired by antiques in our own personal collection and meticulously recreated for you. **$3.**

from Calphalon®



CALPHALON

42. Those who love to cook value Calphalon cookware and bakeware for their superior conductivity, even heat distribution, and superior performance. Calphalon hard-anodized cookware, Professional Nonstick, Professional Stainless, Professional Bakeware, and kitchen accessories...etc. Catalog, **Free.**



DISCOVER ATTÍTUDES!

43. Our Autumn collection includes sophisticated home decor and unique gifts all designed with a contemporary flair. Find the style you desire captured in the pages of Attítudes. One year subscription, **$2.**



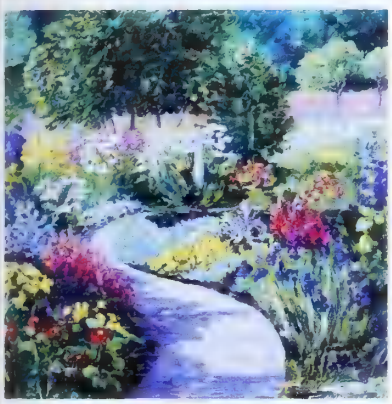


44. Discover Italy's finest! Meticulously hand-crafted and brilliantly hand-painted ceramics that are a pleasure to own and a joy to give. Vases, tiles, garden pots, ornamental plates and decorative accessories. Affordable. **$2.**



KITCHEN ETC.

45. For the most complete listing of dinnerware, crystal stemware, flatware, cookware and cutlery look no further. With over 100 pages of patterns, pieces and prices—we have it all! First quality name brands, huge selection and everyday low prices. **$2.**



NELL REVEL SMITH

46. Internationally known contemporary impressionist painter offers delightful reproductions of her works. Prints, cards and lithographs featured in our 20-page color catalog. All prints hand-signed by the artist. Frame them for home, office or as unique gifts. Shown above, *Janie's Garden*, image 28"x24", $30. Catalog, **Free.**



VALERIANNE

47. Experience the beauty of fine linens, including luxurious Egyptian cottons, custom made for your bedroom. Color catalog contains elegant bedroom ensembles and fabric samples for your enjoyment. **$10** (refundable).



A LITTLE LIGHT READING

48. When this company says "guaranteed lowest prices" they mean it! Gorgeous imported lighting collection, everything from basic to exquisite, in new catalog of over 250 fixtures. American LightSource, **$5** (refundable on purchase).



PEERLESS IMPORTED RUGS
ESTABLISHED 1938

49. The Peerless 48-page Oriental Rug Catalog has an extensive selection of hand-knotted and machine woven rugs from the world over — including China, India, Pakistan, etc. Sizes range from 2' x 3' to 12' x 20' — also runners and rounds. Also included are tapestries from Europe. The Peerless Rug Catalog is a "must." **$1.**

Ross-Simons®

Fine Jewelry ♦ Tableware ♦ Collectibles

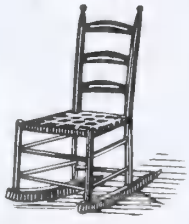
50. Ross-Simons makes the price as special as the gift. Noted for sensational buys on fine china/stemware/flatware, including Reed & Barton, Orrefors, Noritake and more. Also precious 14K and 18K jewelry, giftware, and collectibles. Ask about Ross-Simons' National Bridal Registry. **Free.**



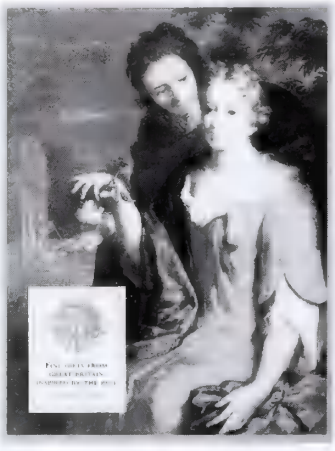
LINDAL CEDAR HOMES, INC.

51. Go ahead. Dream. If you love beautiful homes, Lindal's new, 266-page *Originals* is a must. With 680 color photos, this 11"x14" hardcover book is packed with ideas and design tips. Order *Originals*, just **$14.95** (plus **$5** shipping). Money-back guarantee.

Shaker Workshops®



52. An exciting collection of Shaker rockers, dining chairs, tables, beds and other furniture. Available in kits or custom finished. All exemplify the simplicity and versatile beauty of Shaker design. Shaker baskets, oval boxes, pegboards, and pegs. Large selection of replacement chair tape. Now catalog $1.



PAST TIMES

53. HISTORIC GIFTS FROM GREAT BRITAIN. Choose from hundreds of period items in Britain's leading historic gift catalog. From rich medieval tapestries to elegant Tudor jewellery, Victorian Staffordshire China and much more, all evoke the different ages of England's past. **$2.**

THE CHRISTMAS STORE

54. Our 1995 Christmas Collection is filled with spectacular new discoveries! Chock-full of exciting reproductions, contemporary and rare finds, we can't wait to share it with you! Fabulous Santas, angels, German woodcrafts, European glass ornaments, all Department 56 villages, Radko figurals. Color catalog **$3.75.** Foreign **$8.**

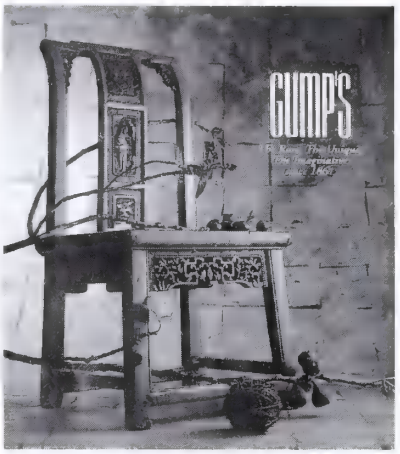
Neiman Marcus

55. Exceptional fashions, fine linens, unique gifts, and elegant home accessories are yours in the exclusive world of *Neiman Marcus by Mail*. A fee of **$6.50** is applicable toward your first credit purchase. Foreign, **$15.**

ONE HUNDRED AND TWENTY-FIFTH ANNIVERSARY
M
125

THE METROPOLITAN MUSEUM OF ART

56. Celebrate the Metropolitan Museum's 125th Anniversary with our 1995 Holiday Gift Catalog. Selections include Jewelry, decorative objects, holiday cards and ornaments, posters, art books, and presents for children; all proceeds support the Museum. 100 pages; full-color. Two-year subscription, **$1.**



GUMP'S

57. THE RARE, THE UNIQUE, THE IMAGINATIVE. A world of exquisite gifts, collectibles, and elegant home accessories from San Francisco's legendary store. Complimentary Gump's gift boxes available on most orders. Receive 10% off your first order with a year's subscription, **$5.**

Gooseberry Patch Co.

58. A Country Store In Your Mailbox. Celebrate the holidays with our 72-page giftbook of St. Nicks, trees, trimmings, cookie cutters, angels, snowmen, Noah's Arks, gift baskets, cookie ornament mixes, and our best-selling cookbooks and journals! Over 300 gift ideas under $20. Wholesale inquiries invited. Two-year subscription, **$3.**

HORCHOW HOME COLLECTION



59. Fine furnishings and values for the home. Shop the pages of the Horchow Home Collection and discover a world of distinctive, quality furniture, rugs, tableware designs, art objects and decorative ideas–all the things that make a house a home. One year of catalogues, $5.50 (credited toward your first purchase). Foreign, **$10.**



THE BOMBAY COMPANY

60. Casually elegant furniture in wood and metal finishes, including Queen Anne and Sheraton classics and new Island Estates, Antebellum and much more. Plus, framed prints, lamps, accessories, and gifts. Affordably priced and conveniently packaged to take home today. Catalog, **$1.**

Herend

61. This extraordinary collection of world renowned porcelain is presented to you in our 54-page color catalog, featuring hand-painted dinnerware, figurines and fancies. **$10.** Also available is the hardcover book titled "Herend, The Art of Hungarian Porcelain". Beautifully bound and printed, the book documents and illustrates Herend Porcelains' colorful history from 1826 to the present. **$28.**



62. The This End Up catalog features 48 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our furniture is available in a choice of styles to suit your décor. Our designers have also selected the perfect coordinating accessories to complete the total look. Catalog, **$2.**



THE BODY SHOP

63. Naturally based skin & hair products. Modern formulas steeped in age-old wisdom and recipes culled from cultures all over the world, combined to bring you innovative products like Mango Body Butter and Pineapple Facial Wash. **$2.**



REJUVENATION

64. Light up your next project with authentically reproduced lighting fixtures from Rejuvenation Lamp & Fixture Co. Choose from over 250 chandeliers, sconces, porch lights and lamps in Arts & Crafts, Victorian and Neoclassic styles. We guarantee our fine quality and your satisfaction. Browse through our 68-page catalog. **Free.**
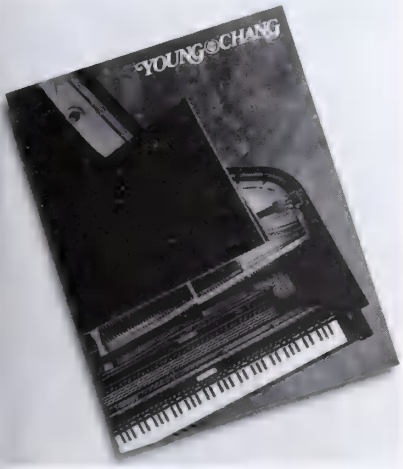


BEARDEN BROTHERS RUGS & CARPET

65. A wonderful collection of area rugs and carpet at factory direct prices! A bazaar full of Orientals; dramatic Border Rugs; glorious Florals; Runners for stairs and hallways; Loop Hooked Rugs; plaid Flatweave Throws; Reversible Braideds. Choose 100% wool or quality blends. Our own premium quality carpet plus national brands at huge savings too! Color catalog, **$3.**



FABRICS FIRST

66. The ultimate collection of home decorating fabrics—at savings up to 50%! Choose from hundreds of first-quality fabrics, custom window treatments, bedding and throw pillows. Order free swatches from experienced teleconsultants—satisfaction guaranteed! Catalog **$2.** ($5 Certificate enclosed).



YOUNG CHANG AMERICA

67. Young Chang pianos are crafted of the finest materials from around the world and are renowned for their extraordinary beauty, award-winning designs and outstanding performance. Young Chang pianos all feature a 12-year *full* warranty. Brochure, **free.**



CRATE & BARREL

68. The Crate and Barrel offers a unique collection of contemporary home furnishings including dinnerware, stemware, barware, gourmet culinary equipment, tabletop, Christmas items, children's accessories, and other exciting items for your home as well as gift ideas and a full bridal registry. (We ship only in the US.) **$2.**

HORCHOW®



69. The best of everything. Fall never looked better than in the pages of the Horchow Collection. We shop the marketplaces of the world to bring you the freshest ideas in fine furnishings, unique collectibles, elegant dinnerware, impeccable linens and sophisticated fashions. One year of catalogues, **$5.50** (credited toward first purchase). Foreign, **$10.**



70. Quilts galore in 60 colorful pages of country treasures from the foremost producer of custom quilts, rag rugs, braided rugs, hooked rugs, pillows and baby accessories. A well-known resource for interior designers. Also featured, an incredible collection of soft-sculpture Christmas ornaments and storybook quilts illustrating The Wizard of Oz, The Secret Garden, Alice in Wonderland, Peter Pan, The Nutcracker and many more. **$6.**

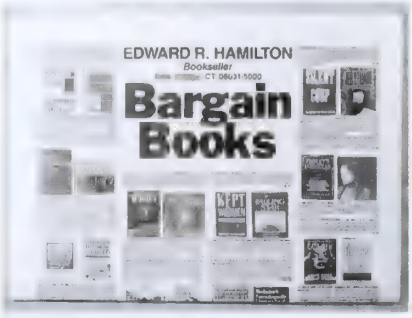
The Museum of Modern Art
New York



71. The very best in contemporary design for personal or business gifts. Desktop, tabletop, travel, and personal accessories: jewelry, toys, tools, furniture, stationery, holiday cards, calendars. Many products are represented in the Museum's Design Collection, and some are produced by the Museum. Corporate Gift Service available. **$2.**



72. Decorate with Sturbridge Yankee Workshop's catalog of fine home furnishings. Unique ideas for every room including quality furniture, hard-to-find lamps, curtains, and folk art. Wide selection of Traditional, Victorian, and Country styles. $5 gift certificate. One year, **$2.**



EDWARD R. HAMILTON, BOOKSELLER

73. Save up to 80% on publishers' overstocks, remainders, imports, reprints—America's biggest selection of bargain books. Thousands of titles, from yesterday's best sellers to books you never knew existed. Home Decorating, Gardening, Cooking, Fiction, Travel, Biography, History and more, starting at $3.95. Catalog, **Free.**



VERMONT CASTINGS

74. The Vermont Castings Fireside Advisor catalog features highly efficient wood and gas stoves, fireplaces and fireplace inserts in classic black or porcelain enamel color. **Free.**



75. Located in New Jersey. Beautiful wicker and rattan furniture! National brands from Link, Lane, Ficks and more. All at 30%-50% discounts. Plus our own hand-picked imports of bedrooms, bathrooms, children's furniture and accessories galore! Even doll carriages. All shown in our new 64-page color catalog. Wicker Warehouse ships nationwide. Send **$5.** Receive $5 credit.

Caviarteria



76. Enjoy the world's finest gourmet delicacies. Delivered fresh overnight to your door from America's leading importer and distributor of Award Winning Caspian and American Caviars, genuine Smoked Scottish Salmon, Icelandic Dill and Pepper Cured Gravlax Salmon, fresh French Foie Gras and much more. Superb quality and freshness at the fairest price. **$1.**



77. **The Complete Guide to Roof Windows and Skylights**—Create light-filled spacious interiors with VELUX Roof Windows and Skylights. Full-color guide is filled with design ideas and helpful information on brightening every room in the house with natural light. New Comfort Plus insulated glass unit insures indoor comfort year-round. **Free.**



VICTORIAN LIGHTING WORKS

78. The painstaking attention to detail and beauty of Victorian chandeliers and wall sconces of days gone by are recaptured by our skilled craftsmen. For more than 20 years we have been creating solid brass lighting fixtures of the highest quality. Many styles to choose from. These authentic reproductions are affordably priced. Color catalog, **$5.**



Scully & Scully

79. For over sixty years, Scully and Scully has offered a unique selection of distinctive gifts and the finest home furnishings. Whether you visit their Park Avenue store or shop through their catalogue, you will receive excellent personal service. **$3.**

Smith & Hawken



SMITH & HAWKEN

80. Gifts Inspired by the Garden. **Free.**



MARVIN WINDOWS & DOORS

81. "Made To Order From Marvin" illustrates with four-color photos how made-to-order wood windows and doors can beautifully enhance your home. This 24-page brochure helps you determine your needs for design, energy efficiency and maintenance, then choose products and options to suit. **Free.**

FLORENTINE CRAFTSMEN



82. Florentine Craftsmen, Inc. is the premier maker of the finest in hand-crafted garden ornaments, statuary, fountains, furniture and more. From the elegant to the whimsical, our catalogue shows over 400 beautiful creations made of lead, bronze, iron, aluminum and stone to grace any interior or exterior setting. **$5.**



Marble Arch

83. Unusual and elegant accessories including crystal and brass finials for newel post or drapery rods. Previously available only through interior designers. A distinctive catalog for the antiques of tomorrow. Catalog $4 (refundable with first order).



CREATIVE CALLIGRAPHY

84. Framed lithographs in soft country colors, designed by artist-calligrapher Lynn Norton Parker. Personalized gifts for weddings and anniversaries. 56-page color catalog contains country wall decor, stationery, note pads, magnets, cards, afghans and more. **$2.**

Fall & Holiday Catalog Collection

To order your catalogs, simply mark your selections on the listing below and mail it to: **House Beautiful, Box 1705, Sandusky, OH 44871-1705.**

Payment may be made by check or money order made payable to House Beautiful. Please add $1.50 service charge. We'll forward your request to the companies involved. They will send their catalog directly to you.

We also welcome American Express®, Visa or MasterCard. It's easier than ever to use your credit card:

Call 1-800-241-9111, ext. 220
(Monday through Friday, 9 a.m. to 9 p.m. nationwide

Or FAX your order to 1-800-801-0473
(24 hours a day).

Either way, the call is on us.

This offer expires November 30, 1995.

- ❑ 1 Rue de France $3
- ❑ 2 Sundance $2
- ❑ 3a Around the Corner $5
- ❑ 3b Foreign $10
- ❑ 4 Old Wagon Factory $2
- ❑ 5 Chambers $2
- ❑ 6 Renovator's Supply Free
- ❑ 7 Petals $2
- ❑ 8 McGuire $15
- ❑ 9 Country Curtains Free
- ❑ 10 Edgar B $25
- ❑ 11 Glorafilia $5
- ❑ 12 Williams-Sonoma $2
- ❑ 13 Fran's Wicker & Rattan $2
- ❑ 14 Paul Fredrick Free
- ❑ 15 Masters' Collection $5
- ❑ 16 Victorian Papers $3.90
- ❑ 17 Rhoney Furniture Free
- ❑ 18 D. Blümchen $3
- ❑ 19 Cottura $5
- ❑ 20 Gardeners Eden $2
- ❑ 21 City Curtains Free
- ❑ 22 Design Toscano $3
- ❑ 23 Laura Ashley $2
- ❑ 24 Taos Furniture $10
- ❑ 25 Birds $2
- ❑ 26 Bergdorf Goodman $12
- ❑ 27 Hold Everything $2
- ❑ 28 Daily Planet $1
- ❑ 29 May Silk $2
- ❑ 30 NC Discount Furniture $10
- ❑ 31 Terry's Village Free
- ❑ 32 Chef's Catalog $3
- ❑ 33 Cashs of Ireland $3
- ❑ 34 Yield House Free
- ❑ 35 Pleasant Company Free
- ❑ 36 Pottery Barn $2
- ❑ 37 ETS, Inc. Free
- ❑ 38a Horchow Fine Linen $5.50
- ❑ 38b Foreign $10
- ❑ 39 Blackwelder's $17.50
- ❑ 40 Patagonia Free
- ❑ 41 Ballard Designs $3
- ❑ 42 Calphalon Free
- ❑ 43 Attitudes $2
- ❑ 44 Bel Vasaio Importers $2
- ❑ 45 Kitchen Etc. $2
- ❑ 46 Nell Revel Smith Free
- ❑ 47 Valerianne of Vancouver $10
- ❑ 48 American Lighting $5
- ❑ 49 Peerless Rugs $1
- ❑ 50 Ross-Simons Free
- ❑ 51 Lindal Cedar Homes $19.95
- ❑ 52 Shaker Workshops $1
- ❑ 53 Past Times $2
- ❑ 54a Christmas Store $3.75
- ❑ 54b Foreign $8
- ❑ 55a Neiman Marcus $6.50
- ❑ 55b Foreign $15
- ❑ 56 Metropolitan Museum $1
- ❑ 57 Gump's $5
- ❑ 58 Gooseberry Patch $3
- ❑ 59a Horchow Home $5
- ❑ 59b Foreign $
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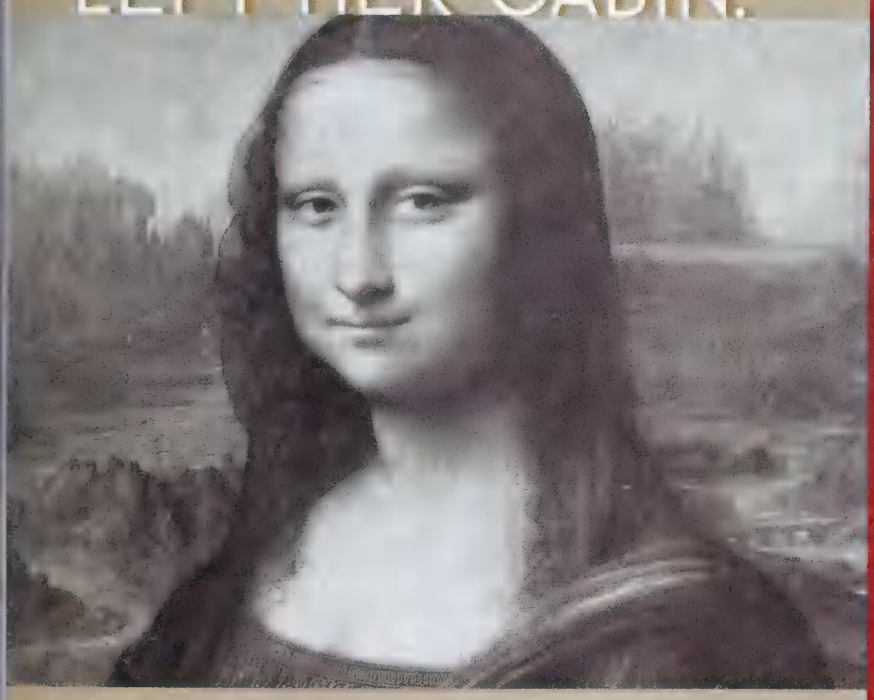
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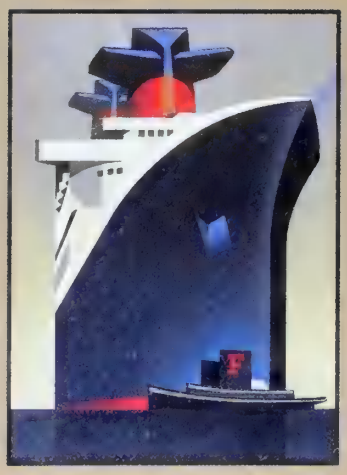
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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTION AND ARE UNAVAILABLE.

STYLE BEAT *Page 26:* **Blue linen/cotton with fish,** Minos #951F13, azure, $100/yd.; **...ow and tan linen,** Bakuba #6000-54, seagrass, $100/yd.; **beige and white fabric,** ...a #5300-55, spice, $100/yd.—Raoul Textiles, through Agnes Bourne, Inc. (T), ...wplace Design Center, 2 Henry Adams St. #220, San Francisco, CA 94103; 415-...6883. **White flower buckets**—Bellport General Store (R), 125 Main St., Bellport, ... 11713; 516-286-3015. **Handmade wooden chair,** La Chaise Compliquée Lieux, ...e or yellow, $455—Intérieurs (R,T), 114 Wooster St., New York 10012; 212-343-...). **White and blue Atlante chaise longue,** aluminum frame with teak arms, 14 col-... $2,372—Hugonet for JANUS et Cie (T), 8687 Melrose Ave., #B146, W. ...lywood, CA 90069; 800-24-JANUS; available at Triconfont (T), 200 Lexington Ave., ...l, New York 10016; 212-685-7035. **Blue café table,** made in the south of France, ...ed lava stone top, hand-wrought iron base, 32" dia. top, $1,900—Sue Fisher King ... 3067 Sacramento, San Francisco, CA 94115; 415-922-7276. **White ceramic ...ves,** also in marigold and terra-cotta, small, $130/ea.; large; $175/ea.—JANUS et ... see above. *Natural washed cotton, from top to bottom:* **Candlewicking vine,** $32/yd.; **...n Damask,** $27/yd.; **Candlewicking flowers,** $37/yd.; **Satin Stripe,** $22.50/yd.; **...dlewicking classic,** $30/yd.; **Candlewicking border,** $8/yd.—Waverly (T); for ...es: 800-423-5881. **Mesh storage boxes,** many sizes, $12–$20, in natural—Kate's ...erie (R), 561 Broadway, New York 10012; 800-809-9880. **Pesero stoneware;** sky ... soup bowl, $16; 7½" bowl, $42; 10½" bowl, $66—Swid Powell (M), 55 W. 13 St., ... New York 10011; 800-808-7943. **Walker Green tote,** color; mesh, $55—Ad Hoc ...wares (R), 410 W. Broadway, New York 10012; 212-925-2652. **Peter Svarrer hand-...vn turquoise and green water glasses,** $98/ea.—Stelton (T), 225 Fifth Ave., #407, ... York 10010; 212-734-4318.

... *28:* **Dessert plates,** Stripes, $30/set of 4—Swid Powell (M), 55 W. 13 St., New ... 10011; 800-808-7943. **Switch III,** three patterns to mix and match; cup and saucer, ... salad plate, $14; dinner plate, $23—Villeroy & Boch (R); 800-845-5376. **Stars ... Stripes,** designed by Ines de la Fressange, $90/5-pc. place setting; dinner plate, ...—Pamela Winterfield Gifts (MO); 203-847-5752. **Daphne,** $95/5-pc. place set-...—Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York ...36; 212-642-8700. **Leaf patterns,** Laurel and Oak leaf, also Daisy and Clover, ...gned by Ines de la Fressange, $120/5-piece place setting; dinner plate, $24 to $32—...ela Winterfield Gifts (MO); 203-847-5752. **Raffia,** $40/4-pc. place setting—Crate ...arrel (R); for stores: 800-967-6696. **Sparte,** in slate blue, $150/5-pc. place setting; ...d plates, $35; cups/saucers, $48—Bernardaud (R), 783 Madison Ave., New York ...21; 212-737-7775 or 800-884-7775. **Tête à tête,** Limoges demitasse set, $895/10-...—Fabergé (T); 203-761-8882.

NEWS *Page 34: Food:* **Windsor pan,** 2.5-qt. capacity with lid, $120; **stainless Saucier ...,** 2-qt. capacity with lid, $86—All-Clad Metalcrafters, Inc. (M), RD #2, Canonsburg, ...15317; 800-ALL-CLAD. *Design:* **The Elevating Mezzanine**—LAMA, Showroom, 48 ...7 St., New York 10022; 212-906-0173 by appt. or call 800-818-5262. Models range ...n 42 sq. ft. to 80 sq. ft., starting at $5,310 plus installation/delivery fee. Optional fea-...s include electrical outlets, telephone jacks, halogen lights, remote control, and three-...mn installation. Larger built-in units without columns can be custom made.

DESTINY IN PROVENCE *Pages 52 to 61:* **Salon cupboard**—Hom, Luxuan France; ...ne: 011-33-9072-3684. For information: Juste Mauve, 29 rue Greuze, 75016 Paris; ...ne: 011-331-4727-8231; fax: 011-331-4755-4399.

SUN-SOAKED BEACH HOUSE *Pages 62 to 67: Designer:* **Nina Ramsey,** 525 Broad-..., New York 10012; 212-334-9460. **Linen pillows with raffia edges on sofa,** $25–$75—...hipelago (M), 525 Broadway, New York 10012; 212-334-9460. **Sofa and chaise,** ...gned by Nina Ramsey, made by Greg Ramsey. **Lounge chairs,** designed by Nina ...nsey, made by Greg Ramsey; **bright buttoned linen pillows and napkins, cotton ...ndy dot napkins, guest towels and pom-pom towels**—Archipelago, see above.

SHEER DELIGHT *Pages 68 and 69: From left to right:* **Feather Flurries,** #9-166, ...te—Nuno (T), 979 Third Ave., New York 10022; 212-421-9114. **Jolie,** #8273-195, ... Anstoetz—Stroheim & Romann (T), 155 E. 56 St., New York 10022; 212-486-...0. **Prelude lace,** #304161, natural—Waverly (M), 79 Madison Ave., New York 10016; ...-423-5881. **Babbett,** #8135.910; **Quadrigo,** #8408.820—Zimmer + Rohde (T), 979 ...rd Ave., #1616, New York 10022; 212-758-5357. **Cote D'Azur,** #402030, white/ ...te—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Aspen,** ...100-0—Carleton V (T), 979 Third Ave., New York 10022; 212-355-4525.

... *70:* **Mistral,** lagon, #13400-15; **Mistral,** bleu, #13400-04—Creations Metaphores, ...lable at Jim Thompson Zimmer + Rohde, see above. **Bella,** #8167.910—Zimmer + ...hde, see above. **Gabrielle,** #16736—Schumacher (T), 939 Third Ave., New York 10016; ...-332-3384. **White check,** #7586, color 101—Kravet (T), 979 Third Ave., New York ...22; 212-421-6363. **Fulton Check,** #100579, beige—Travers (T), 979 Third Ave., New ...k; 212-888-7900. **Nimbus,** #7457/01, rain—Jack Lenor Larsen (T), 232 E. 59 St. ...v York 10003; 212-674-3993. **Madagascar,** #506-1, white—China Seas (T), 979 Third Ave., New York 10003; 212-752-5555. **Niello,** #8162.831—Zimmer + Rohde, see above. *Pages 71:* **Light yellow linen,** #16752; **Gray linen,** #16755—Schumacher, see above. **Revelations,** #RV7171, K cinnamon; I orange zest; G mint—Rodolph Inc. through: Pollack & Assoc. (T), 979 Third Ave., New York 10022; 212-421-8755. **Filippa,** #8136.969—Zimmer + Rohde, see above. **Revelations,** RV7171, J paprika blush—Rodolph Inc. at Pollack & Assoc. see above. **Eclipse 1,** #7465/02, bronze—Jack Lenor Larsen, see above. **Sinfonia** #317—Creation Baumann at Randolph & Hein, Inc. (T), 232 E. 59 St., New York 10022; 212-826-9898.

72 BEYOND THE COVERED BRIDGE *Pages 72 to 79:* **Joan Evans Antiques (R),** 43 Uhlerstown Hill Rd., Uhlerstown, PA 18972; 610-294-8153. *Living room:* **Oil painting,** oil on wood panel by Julie Evans—Julie Evans (M), 368 Broadway, New York 10011; 212-346-9527. *Dining room:* **Clay Pears,** $375—Paul Nelsen (M), 186 Clove Rd., Staten Island, NY 10310; 718-981-2265. All other items from Joan Evans Antiques.

80 MOAT OF GREENERY *Pages 80 to 83: Landscape Designer:* **Nancy Goslee Power,** Nancy Goslee Power Associates, 1643 12 St. #5, Santa Monica, CA 90404; 310-396-4765.

84 THE SUM OF ITS PARTS *Pages 84 to 89: Architecture firm:* **Batter Kay Associates,** 110 15 St., Del Mar, CA 92014; 619-755-1711. *Project architects:* **Janice Kay Batter & Michael Batter.** *Project interior designer:* architects and owners. *Contractor:* **Jon Begerow,** 111 Howell Mountain Rd., Angwin, CA 94508. **House size:** 1,560 sq. ft. **Lot size:** 15.5 acres. *Structure type:* wood frame. *Exterior materials:* corrugated metal and stucco. **Roof,** modified bitumen roofing—Gaf (M), 11800 Industry Ave., Fontana, CA 92337; 909-681-5711. **Exterior paint:** Stucco, Benjamin Moore #635, 634, 633—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. *Interior materials:* ⅝" drywall, corrugated metal. **Windows, sliding doors,** Milgard Windows (M), 42259 Rio Nedo, Temecula, CA 92390; 714-676-2088. *Lighting:* Kitchen: Men Working To Give You Light designed by Brian W. Landau. **Hall light,** Co. P.A.F., Gibraltar Wall. **Sconce at top of stair,** Co. P.A.F., Pharaoh, matte aluminum. **All lights**—Elite Lighting (R), 4390 Moreno Rd., San Diego, CA 92117; 619-273-2400. **Paint,** Benjamin Moore #635, 634, 633—Benjamin Moore & Co., see above. *Living room:* **Floor,** slate, color: Kashimir—Idelle Wasserman Assoc. (R), 33811 Limerick Ln., San Juan Capistrano, CA 92675; 714-248-5600. **Wood-burning stove,** Rais—Napa Woodstove (R), 1527 Silverado Trail, Napa, CA 94559; 707-255-6854. **Green and natural rattan chairs**—Pottery Barn (R,MO), Fashion Island, Newport Beach, CA 92660; 714-644-2406; 800-922-5507. **Sofa,** custom by—Linder Design (R), 440 N. La Brea Ave., Los Angeles, CA 90036; 213-939-4020. **Rug,** Sisal color, San Remo Bark Factory—Custom House Furniture of Napa (R), 706 Trancas St., Napa, CA 94558; 707-224-5544. **Wine rack**—Montana Country (R), 1311 Montana Ave., Santa Monica, CA 90403; 213-393-3324. **Pillows**—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115; 415-922-7276. *Dining area:* **Table,** Mexican Colonial, raw wood—Bale Mill Country Furniture (R), 3431 N St., Helena Way, St. Helena, CA 94574; 707-963-4595. **Chairs**—Pottery Barn, see above. *Kitchen:* **Wood cabinets with plastic laminate,** vertical grain fir with raw plywood edges sealed with lacquer, designed by architect—Interior Systems (M), 1914 W. Mission, Unit K, Escondito, CA 92029; 619-745-7780. **Range,** ASE6—Wolf Range (M), 19600 S. Alameda, Compton, CA 90221; 310-637-3737. *Study:* **Chaise longue,** custom by Shannon Michele, 1016 Montana Ave., Santa Monica, CA 90403; 310-394-5373. **Built-in wall design** by architect—Interior Systems, see above. **Watercolor,** *Spring Tulips,* variation by Gary Bukovnik. *Bedroom:* **Iron bed,** custom with French canopy, pewter finish. **Small pictures,** *Spring Roses,* 4 variations by Gary Bukovnik. *Outdoor furniture:* **Table and chairs**—Pottery Barn, see above. **Fountain,** custom by Visual's Paris Fountains (R), 21042 Laguna Canyon Rd., Laguna Beach, CA 92651; 714-494-0163.

90 PAIRING A KITCHEN AND GARDEN *Pages 90 to 93: Architect for addition:* **The Office of Felix Drury,** Architects and Planners, 315 Peck St., New Haven, CT 06513; 203-865-6423. *Kitchen Architect:* **Banks Design Associates Ltd.,** 175 W. Norwalk, CT 06850; 203-854-5060. *Garden designer:* **Ann Homer Polk & Associates,** 634 Guard Hill Rd., Bedford, NY 10506; 914-234-3261. *Perennials gardener:* garden designs by **Jody Staunton,** 1510 Ponus Ridge Rd., New Canaan, CT 06840; 203-966-4351. *Painters:* **Experts Painting and Decorating,** 1031 Post Rd., Ste. #2, Darien, CT 06820; 203-656-0861. **Cabinetry,** custom—Banks Design Associates, see above. **Wood countertops,** custom—Bell Cabinetry & Design (M), 15 Thorpe St., Danbury, CT; 203-743-2003. **Limestone island counter,** custom, installation from $40–$80/sq. ft.—Stoneworks of Greenwich (M), 26 E. Putnam Ave., Greenwich, CT 06830; 203-862-9846. **Flooring and wood blinds**—Nancy Aligire through Susan Thorne Interiors ASID, 88 N. Salem Rd., Cross River, NY 10518; 914-763-5265. **Rugs,** Rittenhouse Square, $12.95/sq. ft.—Thos. K. Woodard (R), 799 Madison Ave., New York 10021; 212-988-2906. **Refrigerator,** Sub-Zero #501R, $2,000; **under-counter refrigerator,** Sub-Zero #249FF, $800; **ice maker,** Scottsman, #DC33, $900; **oven,** Dacor 30" oven, #CPO130, $1,500; **range,** Garland #R286, $5,000; **range hood,** Garland, #R286-IVH, $1,000—Aitoro Appliance (R), 401 Westport Ave., Norwalk, CT 06851; 203-847-2471. **Window valance and seat cushions,** Cherries—Cottage Classics (M), 1635 La Loma Rd., Santa Ana, CA 92705; 714-832-0247. **Tablecloth,** Cape Cod Check, glen, $13.95—Good Goods (R), 859 Post Rd., Darien, CT 06820; 203-655-8100.

94 TO MARKET, TO MARKET *Pages 94 to 99:* **Block Island Farmers' Market Information:** Leslie Hartnett, PO Box 536, Block Island, RI 02807; 401-466-2310. Market open Wed. and Sat., 9 to 11 A.M. **Scone mixes,** from Pat Doyle, $5/ea. (incl. postage)—800-SCONE-50. **Foster's Market** (R), 2694 Chapel Hill Blvd., Durham, NC 27707; 919-489-3944. Open 8 A.M. to 8 P.M., 7 days a week. **Farmers' Market Map,** for locations, call Land O Lakes Light Butter: 800-782-9602.

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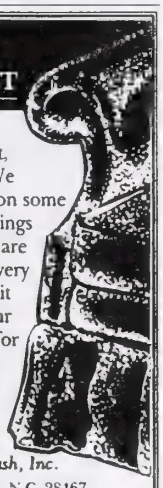
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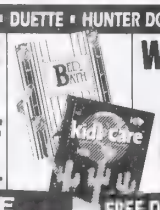
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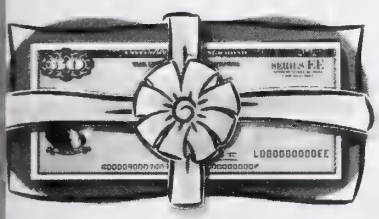
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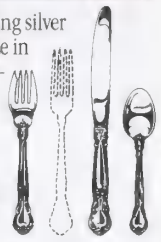
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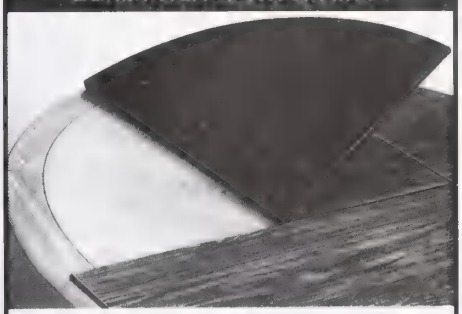
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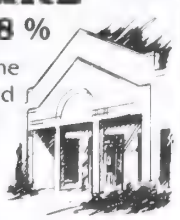
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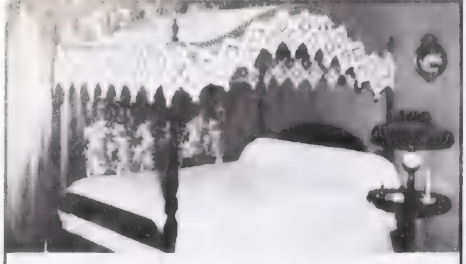
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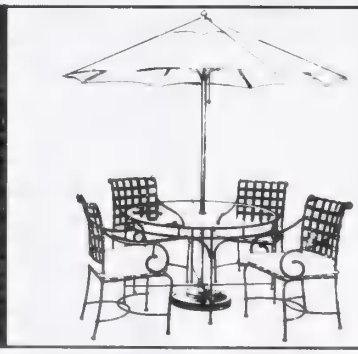
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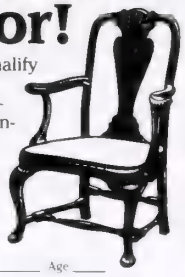
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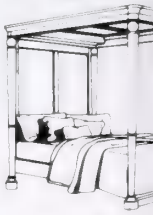
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Telephone tales

BY DEE HARDIE

Years ago I was driving to the vet's with a sick young lamb, one from our flock of Hampshires. I put him in front with me and he stood peering out the window all the way. At a red light I glanced at the driver next to me. A man was staring at Lambchop with astonishment. And that's how I feel today when I stop at a red light and notice the driver in the adjoining car nonchalantly talking on the telephone. I am equally astonished. I should be getting used to evidence of the cellular connection, but it's always a surprise.

When I was growing up, our one and only family telephone was in the center hall downstairs with a closet close enough to escape into for private conversations. Nowadays I not only spot people phoning while driving their cars, but in the city I see them walking the streets with their portable phones, audible to everyone around them. I even heard a man closing a big business deal by phone while the rest of us were looking for whales from a small ship cruising the waters off Puerto Rico. I'm still waiting to see someone dancing while using a cellular phone. I know Fred Astaire could have done it beautifully.

I must admit I miss the good old days when the telephone stayed at home and had an exchange name as well as numbers. Ours at Thornhill was TEnnyson 3-4055. Before that, in Paris, it was INValides 34-69, historic but rather gloomy, as it always reminded me of Napoleon's tomb. I much preferred our literary alliance with the English poet. So did our four children.

When the children reached their teens, the telephone became their private territory, especially in the evening. There was so much to talk about—Latin verbs, boys, girls, the causes of the First World War, girls, boys. Occasionally we wanted to use the phone, too, and Tom and I soon realized we had to put in a second line near the children's bedrooms upstairs.

I heard a man closing a business deal by phone while the rest of us were looking for whales from a small ship

We didn't want to list it simply as "Children's Telephone" as many other families did, so we had an in-house competition. Beth came up with Hardie Pizza Parlor. Todd wanted Red Cloud Reservation after a tribe in North Dakota to which he used to make small contributions out of his savings. After much discussion Tom thought up the winner, Hardie Casino. We all agreed it had a certain dash and would amuse their friends.

I called the telephone company, asking them to install a new line under the n
of Hardie Casino. A few days later a
called to tell me we couldn't use H
Casino or Casino Hardie unless it
actually the name of a member o
family. I couldn't resist. I told her C
was the name of our older daughter
crime never pays: We began receiving
from strangers (maybe the Mafia?) w
ing to know our hours in order to
bets. Very soon the Ha
Casino had to close down
we joined the rest of so
with "Children's Telepho

We now have a toy in
ment in the kitchen, a por
that I bought for our ele
year-old granddaughter E
who, like her grandfather Tom, lov
talk. When Edith stops by she imm
ately heads for it; she knows it is her
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name our grandchildren gave Thor
when they were small.

Her conversation goes like this: "
many will be in your party? What
would you like your sitting? Smokin
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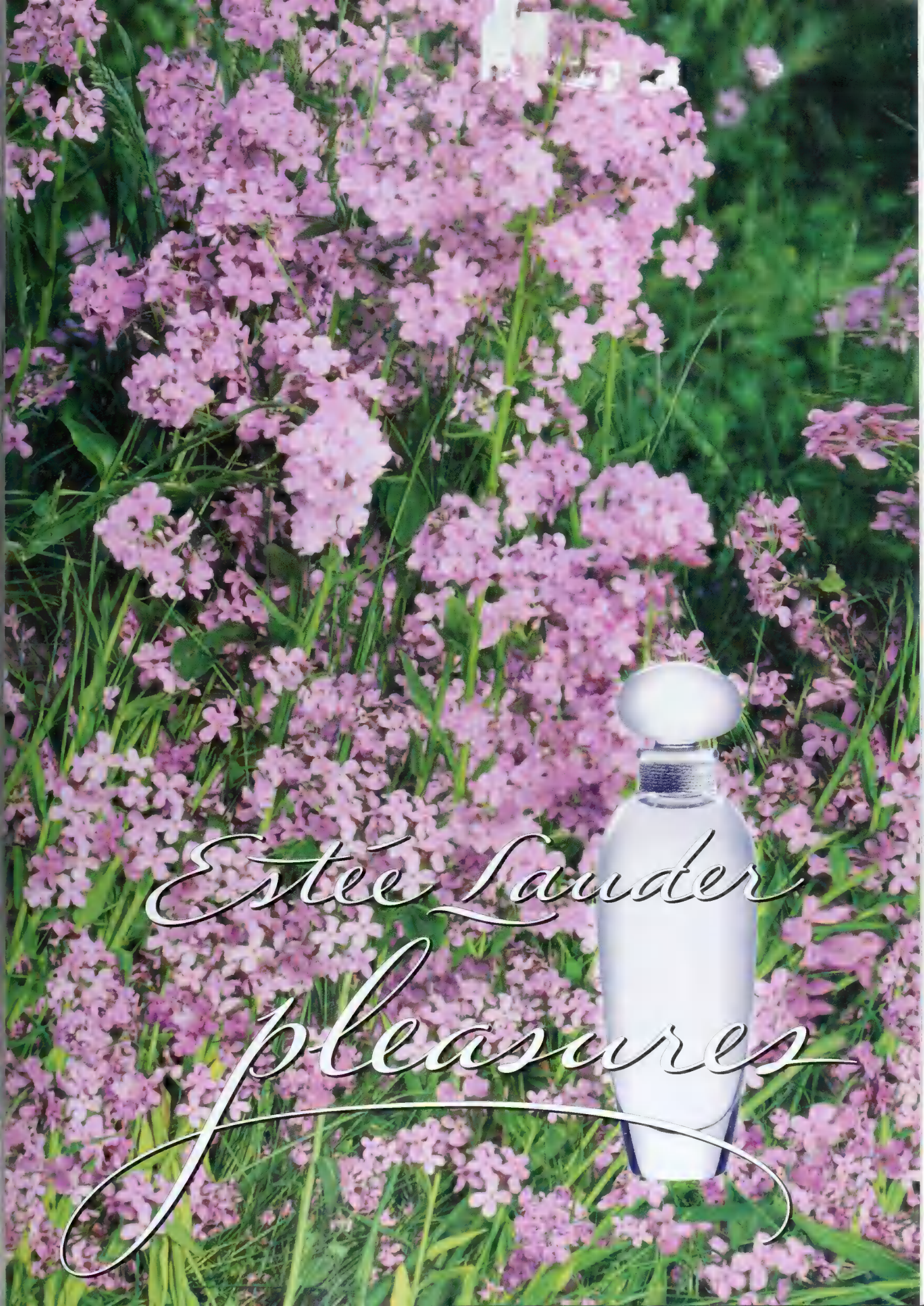


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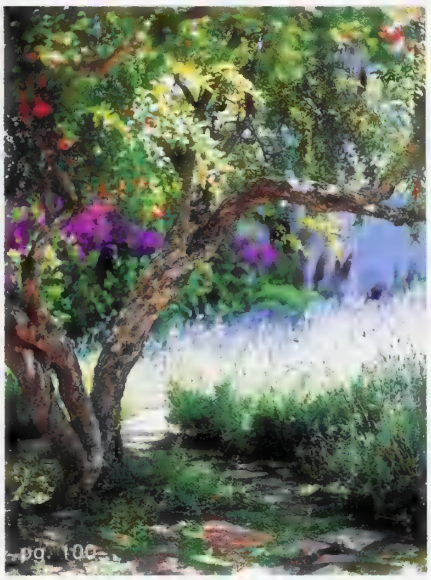
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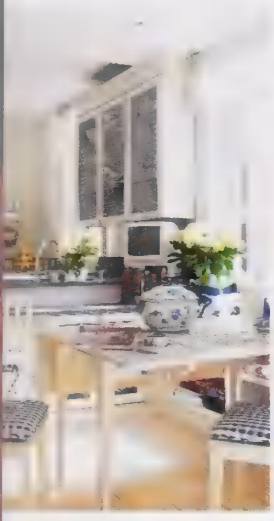
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pg. 100

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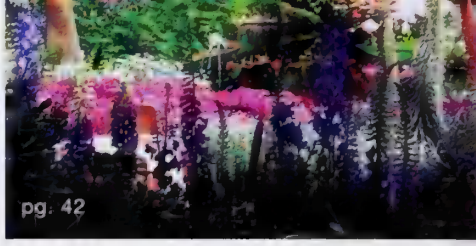
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house beautiful











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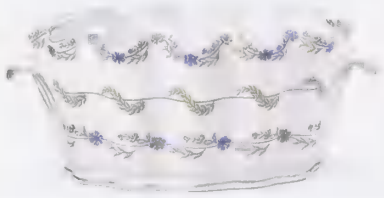
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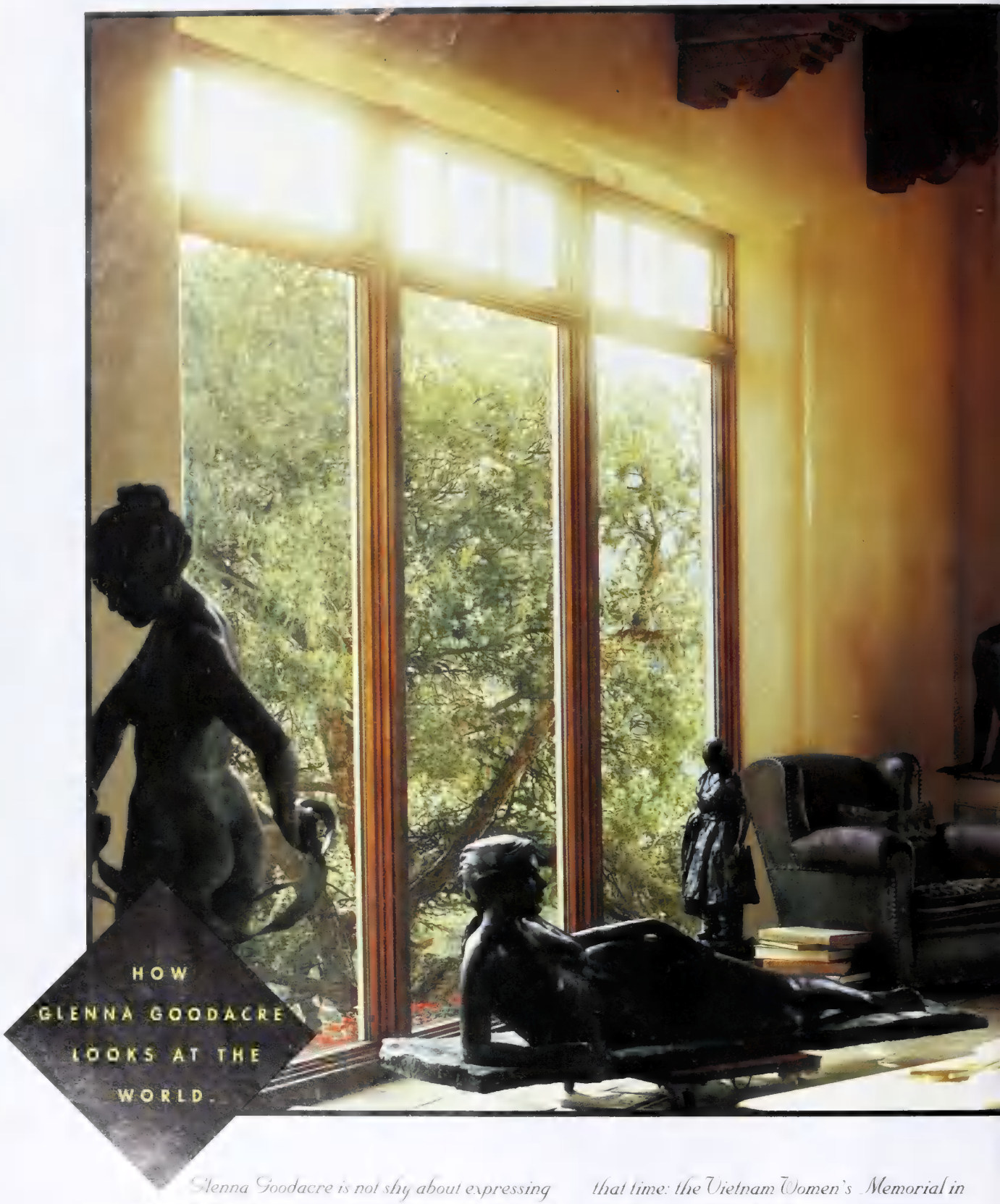
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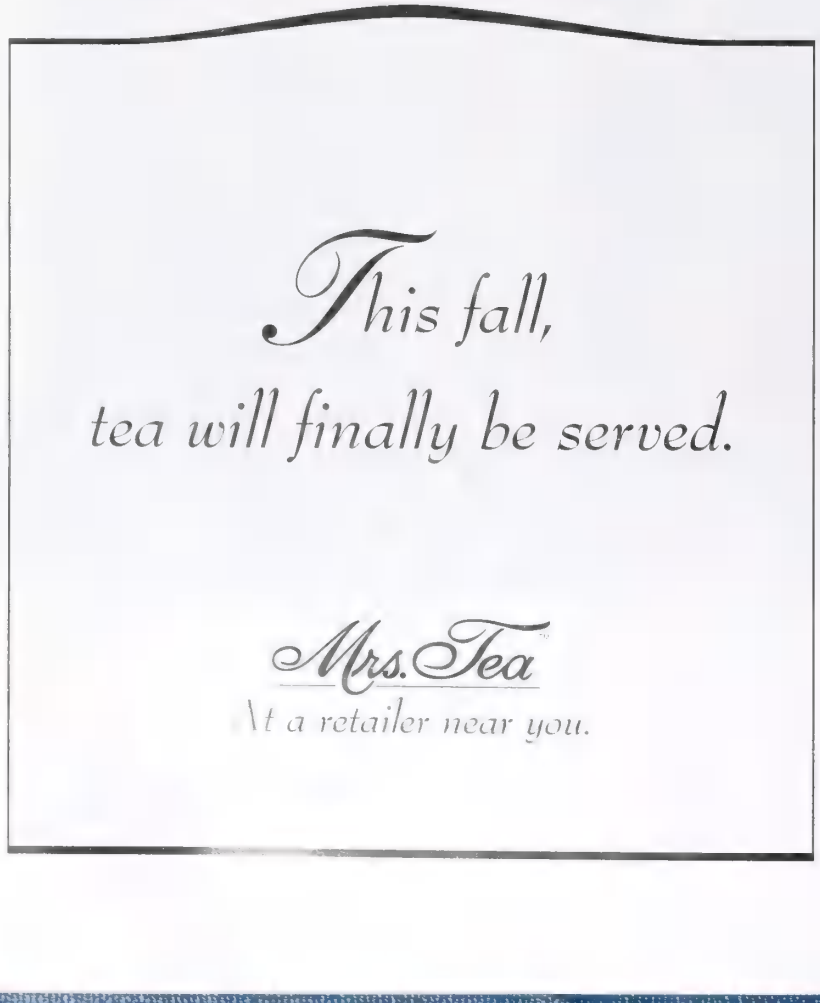
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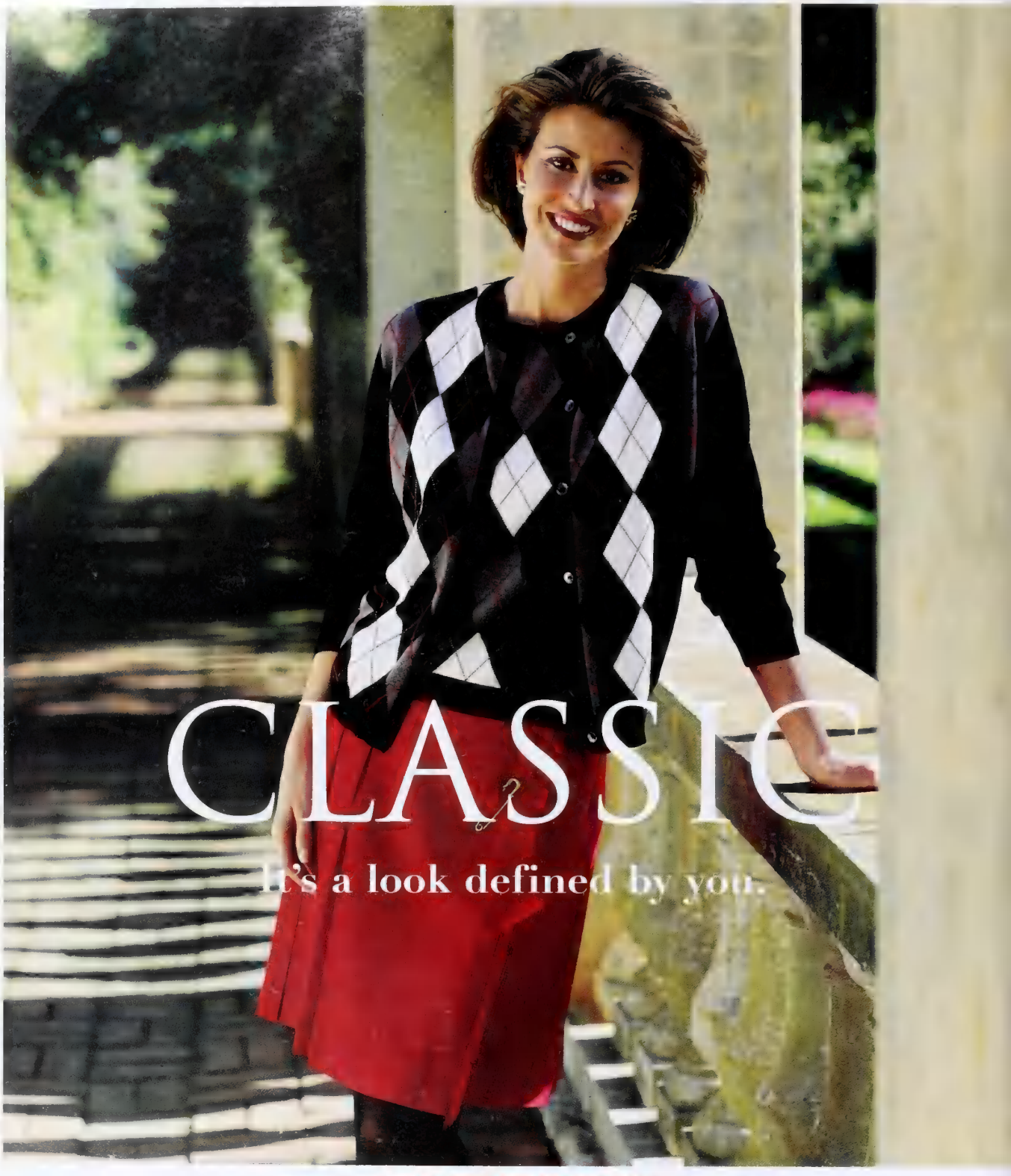
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The Handshake of Peace

BY BETSY BROWN

What have I done, I asked myself, standing on the balcony and watching my new neighbors. There were barefoot women with buckets of water on their heads; men with cutlasses on their hips, some on foot and some straddling donkeys so small the riders' feet almost touched the ground; and noisy children on dented bicycles. The sun was brilliant, the palm trees swayed, the sky was blue—just like the ads. But the pavement was gouged with holes and garbage cans overflowed.

It had seemed like such a great idea to join the Peace Corps. I felt pretty smug about being so brave. I was a freelance newspaper columnist and could work as long as my eyesight, legs, and brain held out, but I wanted one more big adventure before old age overtook me. I was sworn in on my 65th birthday, a widow with grown children, a comfortable suburban house, and no responsibilities. Wouldn't my husband have been proud of me!

But now the prospect of two years in this back-country Antiguan village brought me close to panic. What would I have in common with the barefoot women? Would the inhabitants of a poor black village resent a white, seemingly rich American woman? How would I spend my free time, I who loved crowds of family and friends, who lived on the phone when alone? I wouldn't even *have* a phone, I had been told.

The Peace Corps sent me here to help the Chamber of Commerce put out a newsletter. Antigua is a resort island, a ten-by-twelve-mile speck in the eastern Caribbean fringed with white sandy beaches. When I got there it was a brand-new country, only seven years away from having been a British colony. There was a parliament and a popular though dictatorial prime minister. About 95 percent of its citizens are descendants of African slaves.

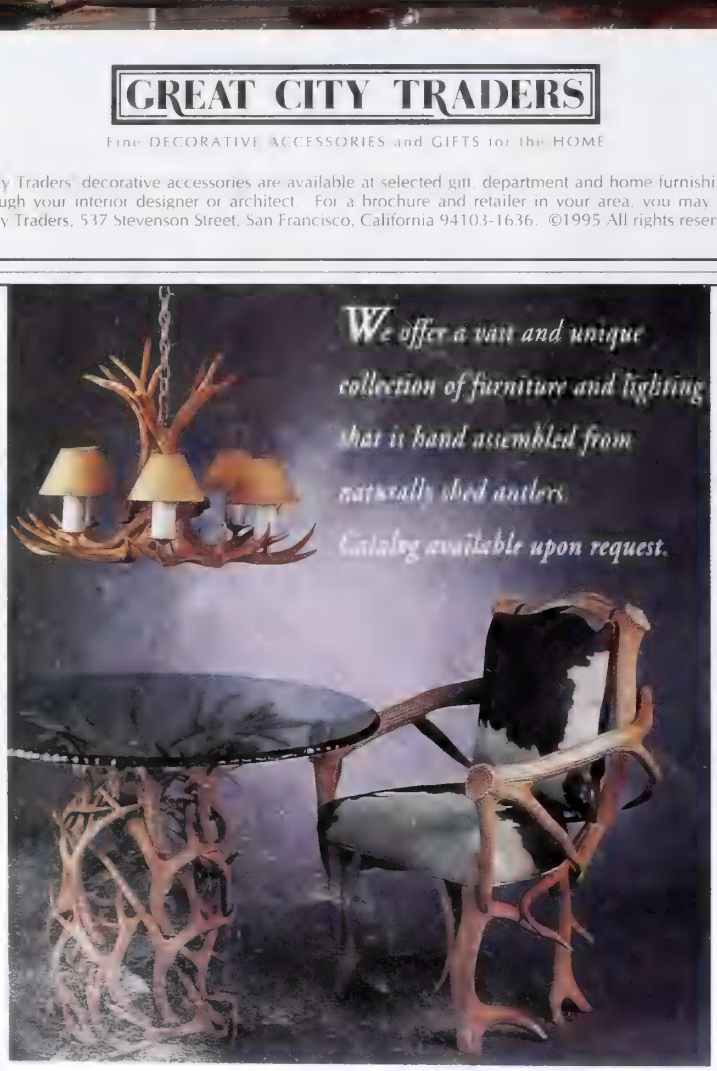
I had a $500-a-month living allowance (one day's expenses in some of the island's resorts). Fortunately, I fell in love with a cheap apartment at first sight. It had been newly >



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constructed over a grocery store. The ba
cony ran around two sides and looked o
on a pasture where cows and donke
were staked at even intervals as in
child's drawing. Beyond the pasture wa
cricket and soccer field, and beyond th
a range of hills. To the south I could s
a sliver of the Caribbean that turned pi
and gold at sunset.

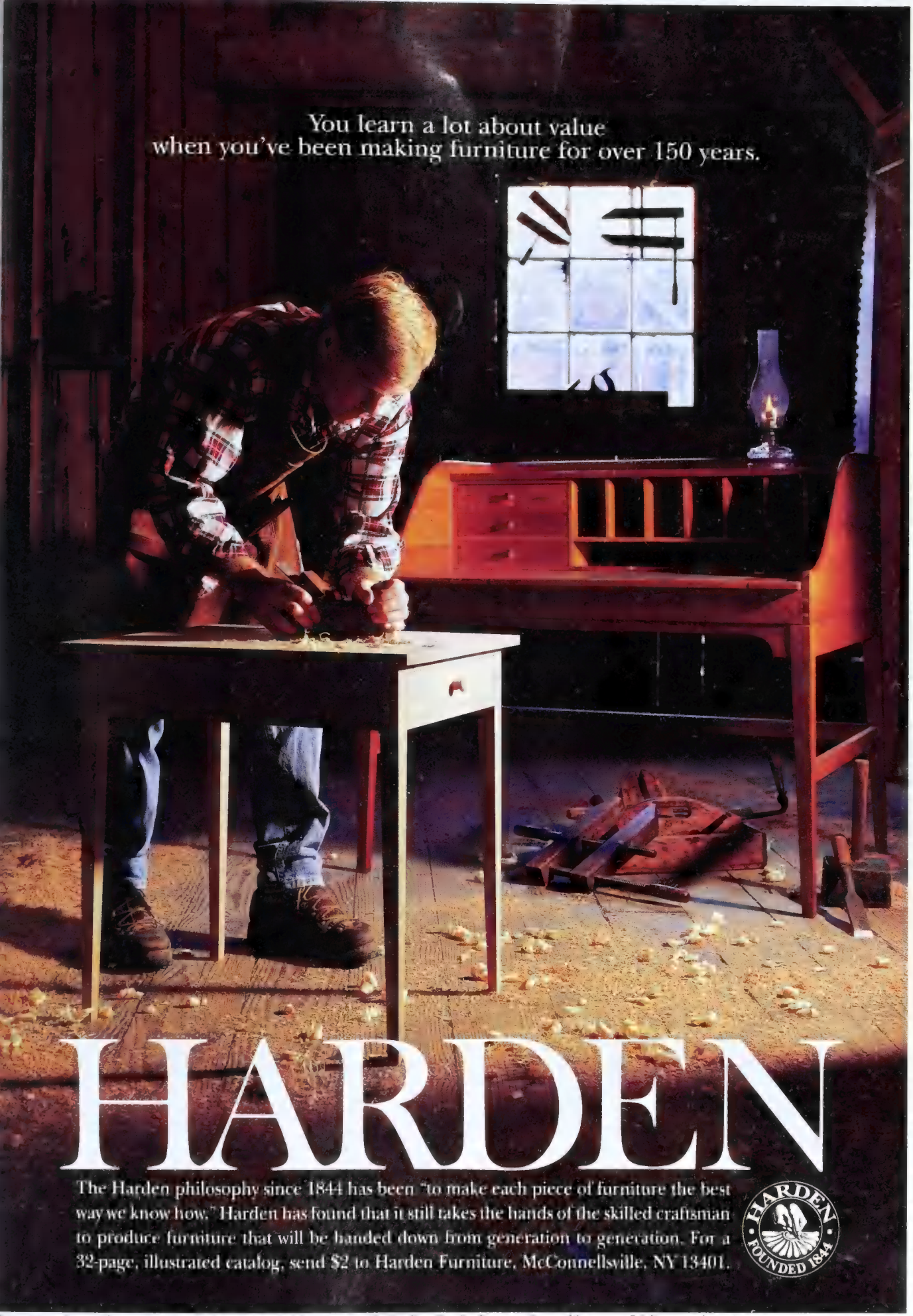
My landlady, Sylvia, sat all day in t
little grocery below my apartment like
concierge, reassuringly watchful of t
staircase. She kept the store dark to sa
electricity, and stocked just enough st
ples to keep me from starving.

I had a living room, kitchen, bath, a
two bedrooms, one small and o
smaller. The rooms were mustard yello
except for the kitchen, a moss-green ca

There was only cold water and
were warned to boil it for drinking, bu
was provided with one luxury: a sm
washing machine. "Lucky you," said o
of the fourteen other Peace Corps volu
teers on the island. "The rest of us wa
our sheets and towels and clothes in t
bathtub and sprain our wrists wringi
them out." Without a dryer, I wou
hang the wash in the backyard, standi
in tall weeds. Spartan as my new hor
was to me, I was guiltily aware of ho
well I lived compared with my neighbo
They had tiny wooden cabins about eig
by ten feet with no furniture beyond be
and a chair or two, or cement blo
houses the size of a garage. Fewer th
half these dwellings had running wat

The strangeness actually helped
adjust. Morning was the best part of t
day, when I felt eager, fresh, and curiou
The sun poured through my uncurtain
louvers, but I would have awakened an
way. My next-door neighbor, Mr. Paul
seventy-year-old farmer who left for
tiny vegetable plot at 5:30, began h
day by switching on his radio, whi
resounded with hymns, calypso, and re
gae. So did radios in the houses scatter
on the hill behind my apartment. Do
keys brayed, roosters crowed, hens fl
into the lime tree whirring like sm
helicopters. A big pink pig came oinki
down the path. Goats tiptoed throu
the grass, baahing.

I fell into a pattern. I dressed and


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"Goin' gallivantin'?" Miss Kirnon would ask as I took off in the noonday sun, looking like a British bird-watcher in m straw hat. Sensible Antiguans stayed indoors at that hour

breakfasted on mangoes or papayas and British cereals, which were cheaper than American imports. Downstairs I said hello to Sylvia and waited on the broken sidewalk until the local van came. The vans were designed for eight, but by the time we reached St. John's they usually held twelve. As we bounced over the potholes, passengers waved and called out the window to friends. Sometimes the driver had the radio on and any passenger in the mood sang along with it. At first I hummed shyly if I knew the tune—often a traditional hymn—but after a while, when my fellow passengers began to nod and greet me, I joined right in.

At the bus stop, an unpaved lot at the water's edge, fishermen stood on the decks of their boats selling their predawn catch. I walked through streets crowded with Antiguans on their way to work, past vendors selling soft drinks, jewelry, preserves, "pasties" stuffed with meat, T-shirts, cassette tapes. I was exhilarated by the golden sunlight, the fresh morning air, the exotic strangers—and me, part of it.

The Chamber of Commerce office was on the second floor of a tilting old clapboard building, above an exterminating company, and the floor was crisscrossed with extension cords. The pace was relaxed. Visitors came on business and stayed to gossip with the director, Mr. Boulos, a 65-year-old Syrian, and the two Antiguan women employees, Miss Kirnon, a sixtyish office manager, and a secretary, Mrs. Williams, in her forties.

We had the only copier in the neighborhood, and all day clerks from other offices came in to use it. Nobody in the office was busy. Mrs. Williams spent hours on the phone managing her side business, a tiny grocery she ran at home. Miss Kirnon spent Monday mornings counting the collection envelopes from her church.

I could see they found my New York energy entertaining. I began looking for something more to do as soon as I realized that putting out a newsletter would not be a full-time job. First I joined the historical society and offered to do an inventory of historic buildings.

"Goin' gallivantin'?" Miss Kirnon would ask, amused, as I took off each day in the noonday sun, looking like a British bird-watcher in my straw hat, notebook in hand. Sensible Antiguans stayed indoors at that hour. I also joined a budding environmental group and wrote publicity. I hinted to the government's Culture Department that I was available, and helped with their brochure. I interviewed twenty Antiguans in different occupations and wrote a booklet on careers for high school students.

Like other Peace Corps volunteers, I pulled out an old skill and offered it. One volunteer coached swimming, another helped organize a church fair, and I taught a sewing class. Once a week I sat at a small table with half a dozen women, struggling to understand their dialect—a mix of standard English, African expressions, and local slang—while fans ble the paper patterns around and the women, considerate ar jovial, shared a single ancient sewing machine.

Although I couldn't always understand Miss Kirnon's dialec either, we found we had one common language: Scrabble. Th office closed at 3:30, and two or three afternoons a week w pulled down the shades, locked the door, and engaged combat.

An eight-year-old neighbor, Jesselinda, had introduce herself to me the day I moved in. She brought other little gir to my apartment, showing me off like a trophy. They exam ined my possessions, they waved to their friends from the ba cony. (My two-story building was the tallest in the village They asked to use the toilet and giggled when they flushed

On Sundays I watched the villagers heading for church, bo and men in dark suits, women in silk dresses and flowered ha little girls in frilly skirts and patent leather shoes. "You com me church," Jesselinda urged. I went, and found myself, backslid Episcopalian, shouting "Praise the Lord" and dancin in circles to exchange the Handshake of Peace. It came easi under Jesselinda's curious side glances, but once was enoug

Bus drivers began to know me and call out, "Jennings," th name of my village, when they saw me in St. John's. Th neighbors greeted me as Mistress Brown. The crowds at th market began to be sprinkled with familiar faces. Ernestin my favorite vendor, was possessive. "Her *my* lady," she told th other vendors.

I had figured out what to do with my evenings: write le ters, keep a diary, make a quilt by hand, read as long as I cou under a 40-watt bulb. A year after I applied, I got a telephon but since nobody I knew had one I used it almost exclusive to call my children in the U.S., a reckless expense considerin my stipend.

As I settled in, possessions grew like barnacles. Pots an pans, sheets and towels, dishes and glasses. I sent for trav posters to decorate the walls; I bought a ten-inch black-an white TV on which I could see weekly spelling bees, hig school science competitions, and long-winded cabinet minis ters. I bought turquoise-and-white striped ticking and, usin the sewing-class machine on Saturdays, I made slipcovers f the brown velour sofa and two chairs that came with the apar ment. I painted the kitchen white. Slowly I put my stamp o the place, but it took a hurricane, when my neighbors and faced danger and hardship together, to make me realiz Antigua had become my home.

We heard one September morning that Hurricane Hug was roaring up the Caribbean. I was wondering what to do my precarious perch when I got a call from Carolyn, a ne Peace Corps volunteer. "Come and stay with us," she urged.



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Bus drivers began to call out the name of my village when they saw me. The neighbors greeted me as Mistress Brown. Th crowds at the market were sprinkled with familiar faces

She and her husband lived in a sturdy cement block house. Of course I went, and we spent the afternoon listening to the radio and worrying. At six, the announcer said the station was going off the air. Thinking the mike was dead, he said "I'm scared." So were we all.

The winds grew—to 140 miles an hour, we found out later. The louvers blew open. Water spit through the windows and trickled through the roof. The electricity went off. The sky was dark, but we could see the tall palm trees bending toward the ground. For 36 hours we mopped, played cards, ate cold food, slept fitfully, and rejoiced that we were safe. When the hurricane passed we went outside. Trees and telephone poles lay on the ground among galvanized metal roofs that had blown around like straw hats.

"Praise the Lord, us alive," a neighbor called to us. Others said the same thing, over and over. "Roof went," people shouted, laughing, as if it didn't matter. Later I learned that 500 homes had been destroyed. I walked home through the debris. A driver gave me a ride over a hundred-foot-wide puddle. "Praise the Lord, us alive," he said.

My apartment was still intact, but it was three inches deep in water. A piece of the roof had blown off and my mattress and clothing were soaked. I mopped, emptied the sodden refrigerator, and slept on the four-foot-long sofa, the only dry piece of furniture.

The next day at the office, my coworkers were solicitous. The homes of Mr. Boutros on the north side and Miss Kirnon in St. John's were unscathed; Mrs. Williams was building a new house and it had been lifted off its foundation and deposited several feet away. Mrs. Williams told me to hurry and buy bottled water before the stores ran out. Miss Kirnon warned me about prowlers who could move unobserved in the power blackout. Loretta, a market vendor who was in my sewing class, came by to ask how I had fared. "Me bring you dry sheets," she offered.

There was no running water for a week. I joined the women at the standpipe. I lugged buckets of water home—not on my head, but clutched to my chest. For a month, Sylvia and Mr. Paul and I speculated about when we would get electricity again. I washed clothes by hand and lived on food that didn't need refrigeration.

"You awright?" "You doin' okay?" neighbors asked. "Us lucky be alive. Praise the Lord." "Us," they said, including me.

Now when I sat on my balcony in late afternoon listening to my transistor radio, my neighbors looked up and waved. They began calling me Betsy [illegible] Williams and Miss Kirnon did too, and they became Cynthia and Vi. One day while talking to another volunteer I realized I had called Antigua "home" and my usual home "back in the U.S.

Suddenly, the days and weeks were flying by and th two-year tour was drawing to an end. I wanted to see m family and friends, but I thought pessimistically that home I'd be just another older woman. I felt like a differe person in Antigua—an adventurous person, someone wh could cope. I wondered what it would be like to say goodb to the island.

It was nothing like I imagined.

Two weeks before I was supposed to leave, the electrici went off, as it often did. The refrigerator dripped. I didn't s the puddle on the kitchen floor. I slipped, and heard a lou snap. My ankle was broken. I called the Peace Corps. Th director came and drove me to the hospital.

"We can't fix it here," the doctor said, after he X-rayed an stabilized it. "You need a pin, and we don't have one the rig size. You better go back to the U.S."

I was distraught, and my ankle was the least of it. I would have a chance to say goodbye to anyone. I called the Chambe I explained to Vi. There was silence, and then what sounde like a sob. "We've had our last Scrabble game," she sa sorrowfully.

For the next three days, my Antiguan friends swarmed in my apartment. Mr. Boulos, Cynthia, and Vi brought the co tents of my desk. Mr. Boulos acted as if Antigua were to blan for my broken ankle. Half a dozen neighbors helped me so and pack my belongings while I sat on my bed, helpless. Pe ple brought seashells, woodcarvings, straw hats, hot pepp sauce, recipes for local dishes. Jesselinda and the other litt girls watched wide-eyed.

"Na forget Antigua," they all said.

That was my farewell party.

The Peace Corps director came at 6 AM. to drive me to th airport. I looked around the bare apartment. I had given aw my dishes and pans, my posters, my slipcovers, everything b the eighty pounds of baggage I was allowed.

I hobbled to the balcony on my crutches. It had rained an the lime tree sparkled in the brilliant morning sunshin Women were already going to the standpipe. Men with cu lasses on their hips sauntered by. Children ran back and forth the pump, spilling water. They all looked up and waved. Sylv and Mr. Paul stood watching as I eased myself into the ca

"Maybe me see you again one day," Mr. Paul said. "I hop so," I said, meaning it at the time. But he won't. I'm not goi back. I couldn't be a tourist and stay in a resort. Not in a pla I once called home. ■

Betsy Brown, the author of "Sneaking Home" in this column in July 1994, is back is Ossining, New York, writing a book about her Peace Corps experience.



abrics wallpapers furniture tables lamps



BY CARA GREENBERG

At this year's Milan furniture fair, the bywords were dynamism and flexibility. One trend: the boring bookcase was banned in favor of decidedly futuristic storage

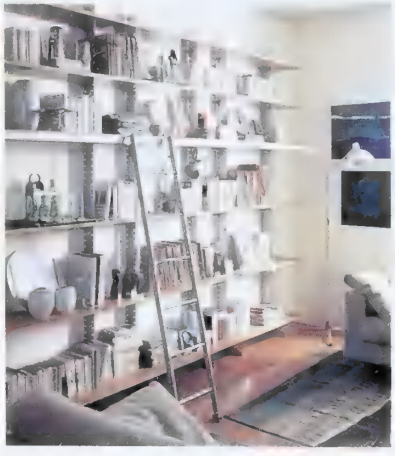


Konstanin Grcic's Refolo is a quick little trolley that easily changes shape. From Driade. At Modern Age: 212-966-0669.

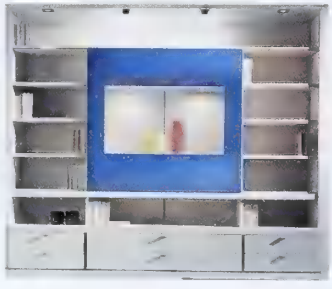


Chi Wing Lo's NYN chest has maple drawers that swing out smoothly on ball bearings. Upper doors unfold to become shelves. From Giorgetti. At Manifesto: 312-644-0733.





Elegie is a reissue of a 1949 design by Ignazio Gardella—infinitely expandable by adding matte-silver metal uprights and wooden shelves. From Misura Emme: 011-39-31-754-111.

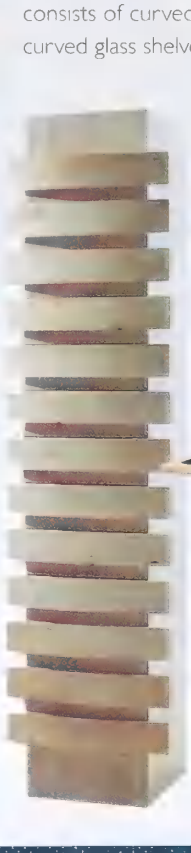


Celata bookshelves (below) by Paolo Rizzatto for Driade divide space as well as hold books. At Modern Age: 212-966-0669.

The Central system (above) has a lighted aluminum shadowbox for displaying art. From Acerbis. At Diva: 301-278-3191.



The Libra system from Matteo Grassi consists of curved wooden panels fitted v curved glass shelves. At Limn: 415-543-546



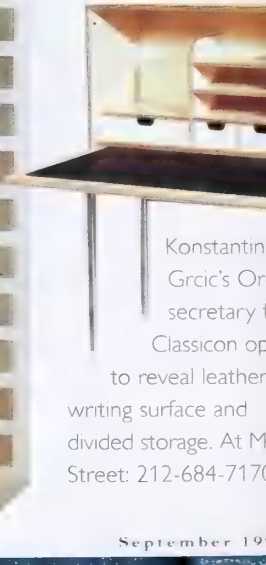
Askesis by Petri Tuhk is a tall column of crescent-shaped drav From Moopeli. Call 011-358-64-4123-49



Franco Po bookcase from Ber cubbyholes tha screen. At Limn: 415-54



Round containers of wood swivel out of an anchoring wall bracket in Bitte Tower (above) from Tagliabue: top is a removable tray. At Atlantis: 617-491-8882.



Konstantin Grcic's Or secretary Classicon op to reveal leather writing surface and divided storage. At M Street: 212-684-717



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Milan was on a roll this year. Casters, lightweight frames, and folding elements made designs easy to move, easy to store



Miles table designed by Giovanni Levanti combines a wafer-thin wood top w an orange metal base. From Bern at Frederick Williams: 212-686-63



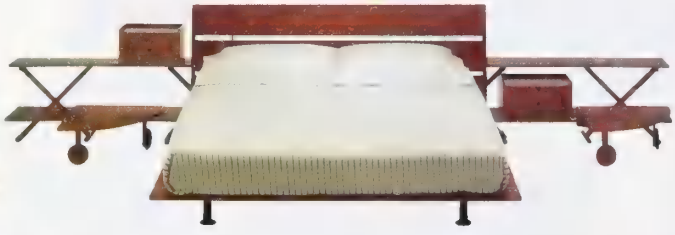
Burkhead Vogtherr's foam-upholstered Small Room Poltrona chair from Cappellini has a relaxed front-porch feeling, hind casters for easy wheeling. At Domus Atlanta: 404-448-4913.

Gaetano Pesce's "umbrella" becomes a seat at the push of a button. For Zerodisegno. At Murray Moss: 212-226-2190.





The Pack rolling table by R. Volunteric and C. Benedetti for Acerbis is a lacquered wood shelf on hard pla wheels. At M2L: 212-832-8222.





A bucket seat with a wide, welcoming backrest, Sawaya & Moroni's Gioia stands on slender metal rear legs and front wheels. Call Limn: 415-543-5466.

Vico Magistretti's cherry Alexander headboard for Flou comes with removable two-drawer chests, swivel shelves. At Repertoire: 617-426-3865.

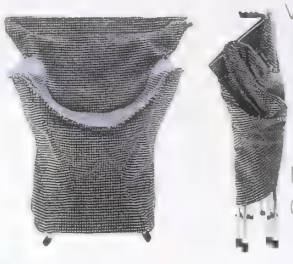


Alfred Roth's AR1 bar trolley is designed with a steel frame, perforated metal storage bin, black maple top. From Misura Emme: 011-39-031-754-111.



Flexform's Spider by Giulio Manzoni is an ottoman that flips open to become a compact armchair on wheels. At Palazzetti: 212-260-8815.





Vico Magistretti's bantamweight Kenia chair in anodised aluminum snaps shut for storage. From Campeggi: 011-39-31-630-495.

An elegant linen sling on rubber wheels, Vico Magistretti's Baobab from Campeggi folds flat for stora Call 011-39-031-630-495



Peter Maly's [illegible] from Ligne Roset [illegible] for easy transport. [illegible] and white lacquer [illegible] light. Call 800-BY-ROSET.

For more details, see Reader Information

Crisp striped Olfi bed designed by Paolo Tin and Paola Azzolina is a two-wheeler from Habitat Italiana. Call 011-39-30-266-75





Authentic Wallace Tartan in a comfortably light pure virgin wool bouclé. Trimmed jacket, $204; skirt, $88. Misses, Petite, Plus & Tall Sizes.

For store locations and information, call Pendleton, Portland, Oregon, 1-800-841-7202.

In Milan seating, abundant imagination and fearless color were tempered by clean lines and subtle shapes



The long rolled-arm Green sofa from Campeggi is cleanly classic. It gets its personality from upholstery fabrics. Call 011-39-31-630-49



Deep seat and rounded armrests invite you to sink into Antonio Citterio's Florence. From B&B Italia: 212-758-4046.



Positano (left) is clad in removable white cotton canva enlivened by red down cushio From Elam: 011-39-362-737-8





Enzo Berti's woven-back Nest chair and ottoman from Montina take design inspiration from the International Style. At Luminaire: 800-494-4358.

Zanotta's boxy Atlanta by Lamazzi D'Urbino is slipcovered l wrapped package. Legs are be At Modern Age: 212-966-0



Gae Aulenti's benchlike Per Due rests on a wooden base that suggests the Eiffel Tower. From Schopenhauer. Call Diva: 301-278-3191.

A shrewdly shaped mattress forms the back, seat, and arms of Vico Magistretti's Palmaria lounge chair (below). From Cassina: 212-245-2121.



With shapely arms and plump cushions, Vico Magistretti's Loom sofa from DePadova beckons. Slipcover is removable. At Current: 206-622-2433.

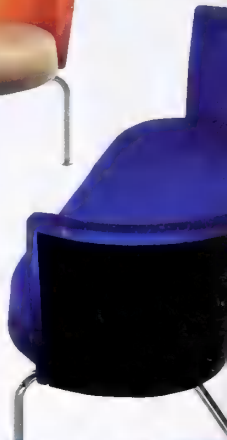




Love Arbén's Felix and Felicia (right) are a witty duo of molded seating on steel legs. From Lammhults. At Studio Garlando: 011-39-2-7010-7810.



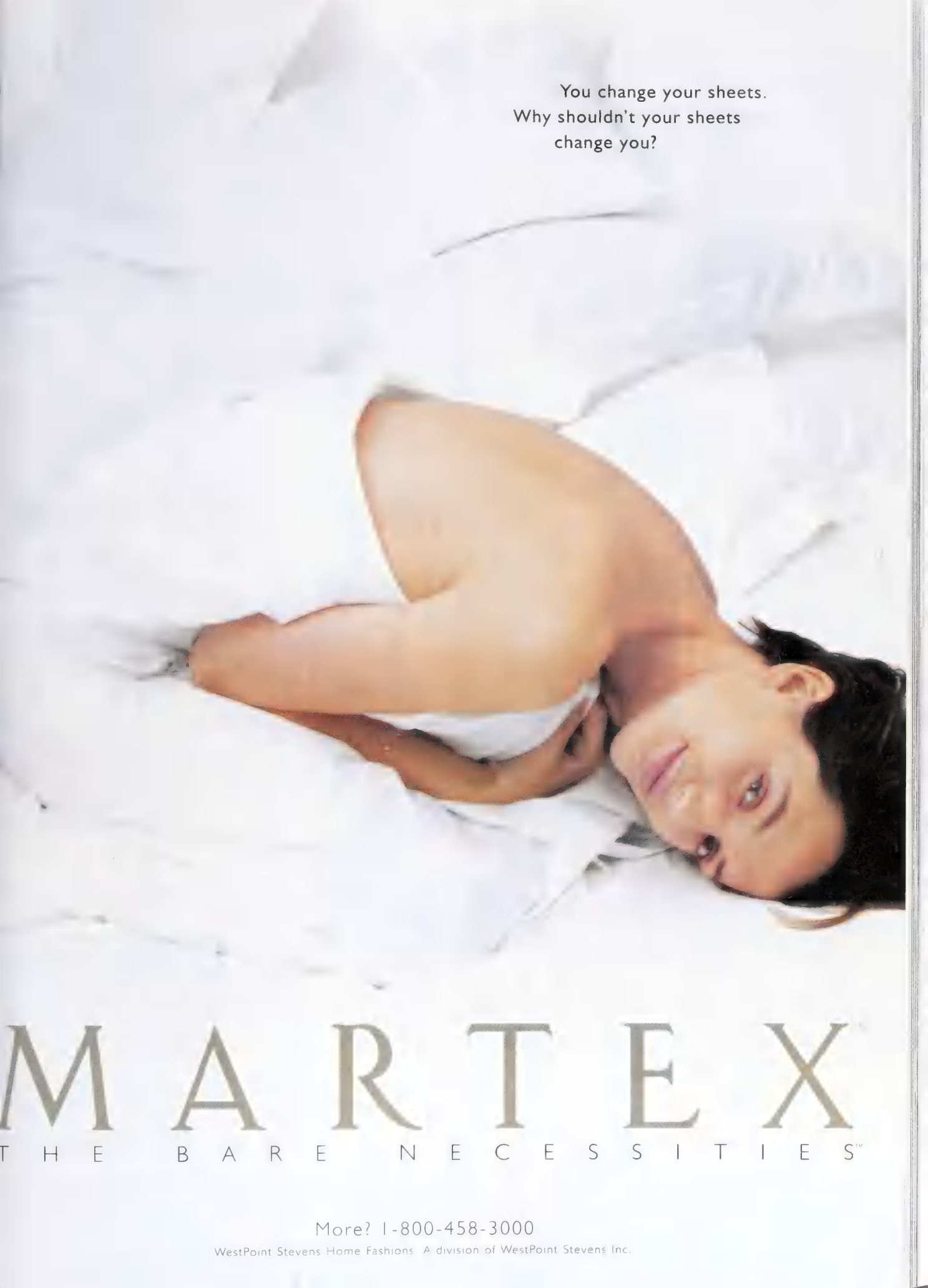




Giuseppe Viganò's Queen armchair from Pierantonio Bonacina is upholstered in woven wicker. At Br... International: 910-861-5393.

Kunihide Oshinomi's aluminum-framed sofa ... Matteo Grassi is ... cushy. ... ing; ...

see Reader Information


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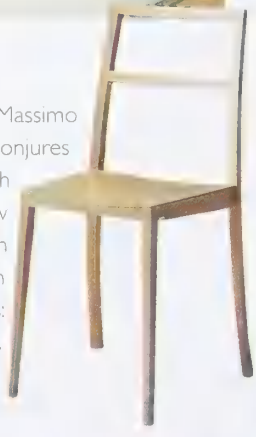
Easy, by Enrico Franzolini, interweaves elastic acrylic strips on a beech frame. In five colors. From Accademia. At Domus Atlanta: 404-448-4913.



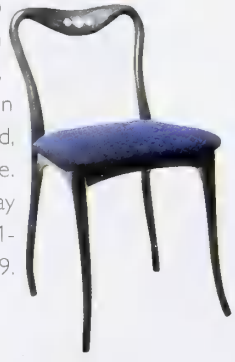


Unexpected lattice cutout lends nostalgia to a thoroughly moder plywood stacking chair. Ambroise by Del Lindo from Soca Line comes in luscious garden colors. Call 011-331-40-93-71-52.

Check it out: Turné chair by Enrico Franzolini (above), slipcovered in red or blue cotton gingham, is good-natured and unpretentious. From Accademia. At Frederick Williams: 212-686-6390.



The Rimini by Massimo Columbo conjures elegance with just a few straight lines. In beech. From Atlantis: 617-864-7548.



From Augusto Concato's Moon collection for Marac, Gaudiesque plasticity in ash-stained red, dark gray, or blue. Mother-of-pearl inlay adds luxury. Call 011-39-31-711-349.



Wood turns sensuous in Ceccoti's MaBelle designed Roberto Lazzeroni with so cherry back and legs. Seat upholstered with felt or lea At Manifesto: 312-644-073



Stackable and unscratchable, Sinue for Fasem has wavy steel structure, seat and back in matte-lacquered polyurethane. At Cassc[illegible]



Mia, designed by Franco Marabelli, envelops you in a soft circle. From B&B Italia: 212-758-4046.



For more details, see Reader Information

Springit Lounge by [illegible] folds like [illegible] see a purse. Seat [illegible] beech plywood [illegible] From Cassina. At Modern Living: 213-655-6896.



Slender strands of rattan form C-shaped chairs that hint of the East: matching table has woven reed top. Designed by Frances Bettoni. From Vittorio Bonacin Luminaire: 800-494-4358.

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BY MARILYN BETHANY

A wild streak

Traditional decorating need not be tame, believes decorator Richard Keith Langham. He shares his secrets for giving a room zip

In the nineties, decorators of every stripe seem to be resisting the very knack that makes a decorator a decorator—the gift for putting together disparate objects in ways that appear predestined; for getting everything to, as they say, go. And Richard Keith Langham is no exception.

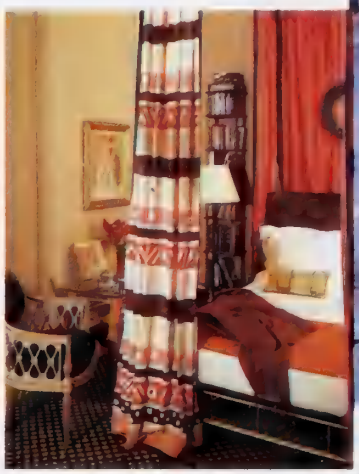
"You don't want everything to be all matchy," says Langham, a New York decorator who works in the English tradition. Sitting in his Manhattan office, which he aptly describes as looking like "an abandoned Mardi Gras float." Langham makes a strong case for the wisdom of going a little bit wild every once in a while. "If you play it too safe, traditional rooms can end up looking like expensive hotel decorating—store-bought, generic, off-the-rack—no matter how much custom work is involved."

To shake this onus, Langham routinely flirts with the ill-defined border between tasteful and over-the-top. "I always like to propose something outré," says the man the late Jacqueline Onassis, a client, once accused of possessing a sorcerer's eye. "something unexpected to give a room a bit of spark."

For those who, by nature, are not flamboyant (which is to say most of those likely to be drawn to traditional decorating in the first place), Langham suggests proceeding gingerly at first—perhaps using a batik or a shirting stripe to line curtains, so there's a little hidden surprise, or, in an antique wood-paneled library, painting the ceiling flat black. "I'll often do an unexpected color on the ceiling."

For each room he does, Langham also tries to find at least one unusual piece of furniture or object "that is the star of the show." But he admits that it takes years to get traditional rooms to look just so. "The best rooms are filled with things that speak to their owners and reflect years of passionate living," he says. "That's the point of this kind of decorating. Not to make every house in America look as if it were in Wiltshire."

Color is a great tool because anybody can afford it. Nothing will do more for a beige living room than an aubergine dining room





MODUS OPERANDI

- "Color is a great tool because anybody can afford it. Nothing will do more for a beige living room than an aubergine dining room. Better still, paint the living room citron or honeydew."
- "It's hard to compromise on wood antiques. I hate woods that have a red or yellow cast. Stay with rich browns and save your pennies to buy one piece per room that has a beautiful patina, then fill in with painted or iron furniture."
- "Find a chandelier with a beautiful silhouette. It doesn't matter what it's made of, because you're going to mask the cheap material by painting it with gesso. Then cover the bulbs with fanciful parchment shades—you can add a watercolor blush—and don't forget to put it on a dimmer."
- "If you have to compromise on a lamp, the money should go into the shade. Buy a nice ceramic jar for $50 and have it electrified. Then have a fancy organza pleated shade made."
- "In a store-bought sofa, loo for a nice shape and a minimum seat depth of 25 inches. I recommend the Crate & Barrel Ashton sofa to friends, with the understanding that they'd get it slipcovered and replace the foa in the seat cushions with down stuffers."
- "There is nothing more glamorous than curtains that ha a sumptuous silhouette made in humble material. Go to a fabric store and find an Indian hopsacki or Japanese noil, or get an inexpensive neutral rayon taffet and paint freehand stripes in yo favorite color. (Use Deka fabric paint from an art supply store.) Then don't skimp: make the curtains full—more than doubl the width of the window. And b the best curtain hardware you ca
- "The middle ground on rug is pretty sad. There's not much between sisal and an Aubusson. I'm sick of patterned rugs, but plain wool velvet is starting to lo good again. It cleans brilliantly, lasts a jillion years, and it's nice t lie on in front of the fire. And you can always lay a small antiqu rug on top of it."
- "Always leave the dinin room floor bare for the firs year to see if you really wa a rug. There's nothing bett than a beautiful wood floor. If the wood is t stuff that you cann sand, thin oil-base paint to the consistency of st and paint alternat squares light and deeper browns."





Richard Keith Langham stops traffic on Madison Avenue (top) and with his confident designs, clockwise from top left: His own summer bed curtain is a bold batik. An armchair is dressed in brilliant red and white. For a dining room wall, Langham recolored a Brunschwig print in eggplant, gray, and acid green.

For more details, see Reader Information



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BY LINDA DYETT

n garde! Jousting ith Philippe arck's once and ture toilet brush

nch design provocateur lippe Starck doesn't just invent 21st-century interiors. He also attends to mundane products---cheese graters, corkscrews, toothbrushes, and, now, an item Starck claims is the apotheosis of his career: a toilet brush, in white hollow-core plastic with nylon bristles, veloped for Heller Incorporated. e brush is designed to protect hand, like the guard on a sword, fits into its own pale yellow, , green, or pink scabbard. It's bed Excalibur, $28 at stores ionwide, or through the ntainer Store: 800-733-3532.

BY ELIZABETH MAYHEW

Miracle House

"We wanted to create a comfortable and ordered place for people to stay during a sad and chaotic period in their lives," says stylist Marianne Rohrlich, describing the goal she and her fellow volunteers had for the renovation of Miracle House in New York City. The not-for-profit organization, founded in 1990, provides an affordable home-away-from-home to those who must travel to the city to visit a loved one with AIDS.

Before the renovation, the two apartments occupied by the organization were less than welcoming. Floors were bare, walls were stark, and furnishings consisted of odds and ends from the Salvation Army. Then designers and artists went to work, painting and stenciling walls, building banquettes, and installing lighting. Stores (Crate & Barrel, Mxyplyzyk) and manufacturers (Martex, Durkan Patterned Carpet) donated furniture, floor coverings, and linens.

For $30 a night, visitors can stay in a cheerful guest room and use the shared living room, dining room, and kitchen. Volunteers are available around-the-clock to steer guests around New York and provide emotional support. For more information, call 212-799-0563, ext. 229.



TOM MCWILLIAM



BY KATHLEEN MAHONEY

Happy birthday, York Wallcoverings

York, the oldest privately owned wallpaper manufacturer in the United States, celebrates its one-hundredth birthday this year with the introduction of its sixteen-pattern Centennial collection. Inspiration for Magnolia, shown here, as well as for the other designs came from York's extensive archives of 750,000 fabrics and papers from as far back as the mid-18th century. Prices are from $20 to $26 a roll. Call 800-375-YORK.

BY WILLIAM BRYANT LOGAN

ve fall openings bring the exuberant genius popular arts and architecture into startling focus

drich von Schelling said that architecture was en music. In the case of I.M. Pei's $92-million, ,000-square-foot Rock and Roll Hall of Fame and seum, in Cleveland, Ohio, a better description ht be "a frozen explosion." Centered on a 162- t tower that rises out of Lake Erie, the cture (top right) spins out into several tilevered eddies and cascades down a s pyramid to the entryway. Opening tember 1, the museum contains every- g from the stage sets from Rolling Stones rs to the guitar (at right) on which Pete vnshend composed parts of the rock opera my—as well as interactive exhibits and music rywhere. Call 1-800-BUCKEYE.



ny architects are drawn to gossamer structure the power of light. From September 21, the seum of Modern Art will show the work of thirty gners from eleven nations in "Light Construc- ." Call 212-708-9400.

o retrospectives opening September 29 focus self-taught American painters. At the Nelson- ins Museum in Kansas City, Kansas, "Andrew Wyeth Autobiography" surveys the artist's realist watercolors, tempera works, and drawings. Call 816-561-4000. At the Brooklyn Museum, "Leon Polk Smith: American Painter" reviews the art of this still-living Oklahoma native who began to paint in 1936 when he moved to New York and saw the work of Arp, Brancusi, and Mondrian. Call 718-638-5000.



Beginning September 16 at the Museum of American Folk Art in New York, "Norwegian Folk Art: The Migration of a Tradition" matches pieces from Norwegian museums with Norwegian-American work. See examples of the sinuous painting style called *rosemaling*

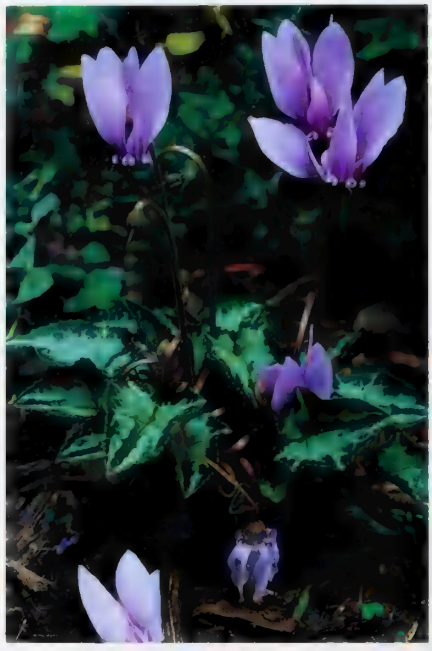


(plate and trunk, far left). Call 212-595-9533.

There are just a few days left to see "The Structure of Style," the Dutch Modernism show at the Cooper-Hewitt National Design Museum. Exhibits at the museum will close after August 20 as the museum—housed in the former Andrew Carnegie mansion on New York's Fifth Avenue—undergoes a $20 million renovation. The architectural firm Polshek and Partners will make the museum more accessible to visitors while preserving its wood-paneled Victorian ambiance. Call 212-860-6868.

BY KEN DRUSE

Safe cyclamen



Easy to grow, heat- and drought tolerant, with brilliant pink blooms and leaves that stay green all winter, hardy cyclamen sounds too good to be true. And for years there was a catch: The bulblike corms for these exquisite little plants were gathered in the wild forests of Turkey and southern Europe—a practice that threatened to make cyclamen extinct. In recent years, however, several American nurseries have been growing cyclamen from seed in their own greenhouses. More good news: Last year the Turkish government started its first cyclamen farm, planting beneath apple trees in orchards near the Toros Mountains. Eventually, Turks in this region will make more money growing the plants than they did scraping them off nearby hillsides. Turkish cyclamen will not be available in this country for a couple of years, but if you want plants to put in your garden this fall there are several reliable sources for nursery-propagated corms: Crownsville Nursery, 410-849-3143; Siskiyou Rare Plant Nursery, 503-772-6846; Russell Graham, 503-362-1135.

Launder your fi linens like a pro

Wondering whether a stained b sublime damask tablecloth can b saved? A Milwaukee firm that ha revived old-fashioned launderin tell you, then restore and wash piece by hand. Linens Limited (800-637-6334) accepts laundry mail (or use one of their drop-o points nationwide). It costs fro $40 for a tablecloth, from $10 for a pillowcase. Monica Ander manager, offers tips for washing vintage linens at home:

- Place delicate items in a lin bag if machine washing. Use mild in hot water (cool water for col items or wine stains). Boil sturd linens for up to twenty minutes
- Use oxygen-based bleach. Chlorine bleaches can weaken f and cause yellowing.
- Soak stained items as soon possible in cold water overnigh

—*Jill Kir*

SALES

BY JILL KIRCHNER

Going once, going twice . . .

Sister Parish's furnishings are up for auction at Sotheby's, plus benefits, galas, and antiques shows of note





The late Sister Parish defined American interior design for over half a century, counting Kennedys, Astors, and Rockefellers among her illustrious clients. Now the furnishings from her New York apartment (her library is pictured above), representing her inimitable mix of European refinement and American ease, go on sale at Sotheby's on September 29. Included are many of the painted and gilded pieces she made fashionable, such as the Regency side tables, c. 1800, above—at $25,000 to $35,000, among the highest estimates of the sale. Call 212-606-7000.

Also at Sotheby's, on September 28th, is a benefit auction for the Isabel O'Neil Foundation, which is devoted to teaching and preserving the art of the painted finish. Up for sale: pieces donated by leading designers and painted with elaborate faux-finishes by the foundation's masters. Call 212-348-2120.

Sanford Smith's Fall Antiques Show, one of the country's premiere American shows, is moving back to the Park Avenue Armory and downsizing to a select 76 dealers. September 28–October 1. Call 212-777-5218.

"Pride of the Prairie" is the theme of the Hinsdale Antiques Show, just outside Chicago. Over 35 dealers participate in the vetted show, September 15–17. Call 708-323-7500.

Upscale furnishings and accessories from such companies as Donghia, Scalamandré, and Rosenthal v available for wholesale prices o at the ASID Warehouse Sale, tember 14–16 at the Interna Design Center in Long Island New York. Proceeds benefit B way Cares/Equity Fights AIDS 718-937-7474.

Miniature rooms will be on vi the Caramoor Fall Antiques S September 16–17, in Katonah, York. Call 914-232-1253.

Bunny Williams, Keller Don and other designers have fash period room settings and tab vignettes for "Designers' Fare exhibit at the Abigail Adams Museum in New York City, Sep ber 22–28. Proceeds will help the museum's restoration as a century hotel. Call 212-838-

ART

BY LISA JILL SCHLANG

Sculpting space



New York sculptor Jeffrey Brosk originally studied architecture at M.I.T and worked for I.M. Pei and Marcel Breuer. It shows. His sculptures, mainly made of wood and stone, look a lot like floor plans. Brosk thinks about a project the same way an architect does. He analyzes the site (whether it is a gallery or open field) and then makes study models before he builds anything. "My work is about structure, materials, ar relationship of people in space," Brosk says. "I try to a continued sense of discovery. People should be interes my sculpture from a distance and then be intrigued enough materials—the patina on wood or uneven inch-thick glass—to closer for a better look." Says the owner of a ninety-foot-long (left) in Texas, "*Grace's Places* [named after her three-year-old d ter] is a nice place to get away from the world." Jeffrey Brosk Spring St., New York 10012; 212-966-2138.



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BY CARA GREENBERG

Twenty-first-century kitchens

Two European companies are gearing up for the millennium, rethinking kitchen concepts long taken for granted

What will kitchens in the next century look like? Two design companies answer that same question in very different ways.

Loft (upper right) from Asterfluz, a German import with a beyond-modern look, is an instant kitchen for places where none existed before. Not a room but a freestanding cooking center, it works in any small area where maximum utilization of space is a must. Two floor-to-ceiling pillars of brushed stainless steel, hollowed out for plumbing and electrical lines, form the superstructure. Ten basic system components—to accommodate sinks, faucets, and cooktops by other manufacturers—drop into a table frame with adjustable legs. Towel racks, glass shelves, and swing-away surfaces can be added *ad infinitum*. A high bar called the Flyover offers halogen down lights, electrical outlets, and hanging storage for utensils. The superstructure is $13,290; add-on components, $350 to $7,553. Call 800-548-3932.

The Latina collection from Boffi (lower right), on the other hand, has a luxurious retro feeling. It takes a backwards look at the modular principle, combining individual units—brightly colored freestanding refrigerators, cupboards





with scratch matte-finish doors, a and stainless-steel cabin restaurant-style stove and sin open shelving—in a colorful wa collection incorporates all the kitchen technology—and even it over the stove, in the flying s shaped hood. Work station wit stove, and cabinets, $10,000; ref tor, $3,500. Call 212-421-1220.

COLLECTION

BY ELAINE GREENE

Cheers for new chairs

Mark Hampton designs 18th- and 19th-century-style upholstered pieces



HARRY BENSON

A new group of chairs designed by noted decorator Mark Hampton for Kravet is made up of what he describes as "my favorite classics, selected for their versatility." A furniture connoisseur who admires many different styles, Hampton assembled eleven chairs including English, French, and American pieces, redesigned when necessary for modern-day comfort. Every chair frame in the Mark Hampton Signature Collection is mahogany.

The chair Hampton is sitting in (left) is an adaptation of the traditional American lolling chair that Martha Washington liked so much it eventually took her name. The retail price of the Martha Washington as shown is $1,180. Here it has the charcoal rub finish, one of 23 offered. The fabric is one of Hampton's new woven designs for Kravet. Call 800-648-KRAV.

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—Michael de Santis

Need professional advice about a design problem? C the American Society of Interior Designers, New Y Metropolitan Chapter: 800-480-9699.

IN THE AIR ... These days a crisp modern room by one of the new, young trendsetting designers isn't complete unless Moroccan tiles, African masks, or some other "ethnic" artifact has been tossed into the mix

MULTIMEDIA

BY ROBERT REID

If your PC is plugged in to the Internet, the next time you go on-line look up a new site designed to bring homeowners the latest on everything from flowering bulbs to big-screen TVs

HOME ARTS

HomeArts, developed by Hearst New Media & Technology, draws on articles and advice from four Hearst magazines: *Country Living*, *Good Housekeeping*, *Popular Mechanics*, and *Redbook* (material from *House Beautiful* will be added in the near future). Click through the listings of articles and furnishings, then find the nearest source for the Arts & Crafts–style table that has caught your eye. Print out a favorite recipe, remodeling plan, or garden design. Pose questions (or give opinions) directly to the editors at the magazines or other on-line homeowners. HomeArts is a service. (http://homearts.com

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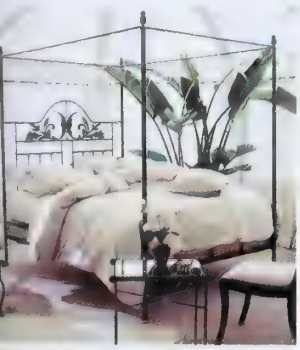
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In polite but serious competition horticulturists, collectors, and renowned gardeners bid up prices at the country's oldest auction of unusual and exotic flora



High stakes for rare plant



A gala affair, FROM TOP: A variegated myrtle topiary towers above plants ready for silent auction; *Primula x tomasinii* brought $230; greenhouse at Longwood, where dinner was served, before the Delaware Center for Horticulture's Rare Plant Auction; *Trillium grandiflorum*.



BY HATSY SHIELDS

Imagine a swank dinner party in the heart of the Brandywine Valley, 300 guests congregating under crystal chandeliers in the ballroom and along candle-lit walks winding through a vast flower-filled conservatory and courtyard. My dinner companions and I were at magnificent Longwood Gardens, formerly the estate of Pierre du Pont in Kennett Square, thirty miles west of Philadelphia. But we were having trouble concentrating on conversation. As we sipped cocktails and nibbled hot hors d'oeuvres, we were eyeing with undisguised lust the rare plants displayed throughout the splendid rooms.

The annual Rare Plant Auction, put by the Delaware Center for Horticultu was celebrating its fifteenth anniversa As the oldest of its kind in the country has inspired many others. The proceed projected at $58,000 for the April 19 auction, will go toward helping Wil ington neighborhoods plant commun gardens, window boxes, and trees. I h come for the pure fun of an exquis plant sale. And because I could hard believe the stories I had heard. W would bid $1,700 for a single yell clivia? Who would pay $3,200 to be only gardener in town with a new hyb *Prunus* Snow Fountain?

The party chatter was punctuated talk of the *Rhododendron schlippenbac* a six-foot Royal Azalea covered in a pale pink flowers, and the *Aesculus pav* Red Buckeye, a small tree with tubu red flowers. These might be the stars the night but each of the 450 plants sale was considered rare. To qualify the auction a plant must be too new cultivated to be commercially availab fresh off the boat from, say, the Zhejia Province, an underappreciated nat beauty not in vogue yet, or so tricky propagate that most professional hor culturists throw up their hands.

By six o'clock Longwood's rooms


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Ancient appetites for exotic flora must have boiled in the blood centuries before tulipomania hit Holland

were humming, and this gregarious, green-thumbed crowd seemed to be thoroughly enjoying itself, although no one was really relaxed. A group hovered nervously at the wildflower table, murmuring about a user-friendly trillium. Traffic had bogged down in front of the deliciously fragrant magnolias lining the glass walls of the East Conservatory. Less-than-nonchalant stalkers circled the seven unusual Japanese camellias, the "April Series," cultivars of unexcelled hardiness.

You wouldn't call it a shove exactly, but when the pinstriped elbows met by the greenhouse plants both wineglasses did slosh a little chardonnay on the walnut parquet. What I think I overheard the two men saying was, "Oh, excuse me please. You weren't interested in the *Otacanthus coeruleus*, were you?" "Well, it's so new, who knows if anyone could coax even a year out of it in the greenhouse?" "Difficult, extremely difficult." Both men strolled away, but within minutes one had sneaked back to register a higher bid on the silent auction sheet. (The live auction would take place in the music room later in the evening.) The clipboard with sign-up sheet also offered botanical particulars: The *Otacanthus coeruleus* will produce at least two weeks of blue flowers, and was donated by the famous 85-year-old horticulturist and estate owner, Mrs. Lammot du Pont Copeland.

Before I knew it (somehow I had imagined myself outside the pull of elitist gardening) I was bending close for a better look at the *Caltha polypetala*, a giant marsh marigold, and for a thorough reading of its habits. The plant is "a monster," read the text in the clipboard, "reaching two feet in height with a three-foot spread. A gay and rampageous plant, its large flowers blooming . . . over a long period in spring. It is reputed to have been snatched from the Vatican Gardens and was imported from England's Beth Chatto Nursery three years ago." I had to have it for my pond. With the bidding still only at $30, I planned to rush back for the kill at the last minute.

There was also, however, the *Enkianthus perulatus* 'J. L. Pennock' to keep [illegible] bush, covered in tiers of white, bell-shaped [illegible] foliage turning a breathtaking burgundy [illegible] would be beautiful against a stained wood fence in my [illegible] I [illegible] good-bye to it when bids soared into three digits, then doubled. But I rea kick myself for backing out of the *Epimedium* war. Three va eties of the delicate ground cover all went for $53. A steal. this day I imagine them spreading lightly through my woo

It occurred to me about then that enthusiasm for extraor nary ornamental plants is not such an alien idea. Anci appetites for exotic flora must have boiled in the blood ce turies before tulipomania hit Holland. Americans are alw fence-vaulting to see what might greener in the neighbor's yard, but wh sets the Brandywine Valley garden apart is their geographic heritage. Co mitted horticulturists have inhabit these rolling hills and woods for yea and the great green Delaware Valley stitutions provide inspiring instructi and example: Longwood Gardens; N Cuba Center for the Study of Piedmo Flora, Mrs. Lammot du Pont Copelan 230-acre natural landscape, directed Dr. Richard Lighty; Eleutherian Mi Eleuthère Irénée du Pont's (1771–183 French kitchen gardens restored acco ing to archaeological excavations by lan scape architect William H. Frederick, and the gardens at Winterthur. It's wonder this gathering of rare plant lov is so sophisticated, so ambitious.

If, for instance, Dr. Lighty says that t *Trillium grandiflorum* 'Quicksilver' developed is a reliable cloner, doubling size in a year and every bit as beautiful the species, everyone at the rare pla auction wants it. The fact that this part ular white trillium also came from N Cuba's greenhouses makes it even mo desirable. After 65 bids it went for $2

Deputy director of the garden department at Winterth Museum, Garden & Library, Thomas Buchter needed only be listed as the donor of the dozen little primroses, *Primul tomasinii*, for them to bring an astounding $230. His endor ment of the *Magnolia stellata* 'Gold Stars' jacked the value the four-foot-high tree to $200. Charles Cresson, nationa known author and expert on bulbs, urged any nurserym present to take note of the unusual collection of wood anemo ("great stock plants") because they are impossible to come commercially in the U.S. All six were bought for $128. B who was driving up the price of the giant marsh marigol The small pot I had set my heart on *(Continued on page 14*

RARE PLANT AUCTIONS AROUND THE COUNTRY

Many of the events listed here are by invitation only. Call to confirm dates.

Arnold Arboretum of Harvard University, Cambridge, MA. Live rare plant auction and plant sale in Weston, MA. Sept. 17, 1995; 617-524-1718, ext. 125. *Brooklyn Botanic Garden*, Brooklyn, NY. Rare native North American plant auction, Oct. 19, 1995; 718-622-4433, ext. 259. *Delaware Center for Horticulture*, Wilmington, DE. Live and silent rare plant auctions, the last weekend in April, 1996; 302-658-6262. *New York Botanical Garden*, Bronx, NY. Rare plant auction and plant sale, spring 1996; 718-817-8773. *Old Westbury Gardens*, Old Westbury, NY. Gardeners Fair including live and silent auctions of rare and hard-to-find plants/trees. June 10, 1996; 516-333-0048. *Wave Hill*, Riverdale, NY. Gardeners' Fair with live and silent rare plant auctions, Sept. 21, 1995; 718-549-3200. *U.S. National Arboretum*, Washington, DC. Friends of the National Arboretum sponsors live and silent rare plant auctions; third weekend of April, 1996; 202-245-2726.



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The fabulous Finn

Five books on Alvar Aalto put the great outsider of modern architecture back into high focus once again

BY MARTIN FILLER

When several books on a single architect appear simultaneously (with the exception of the perennial Frank Lloyd Wright, on whom multiple volumes are published every season), it can mean one of several things. The subject has either won a prestigious prize, is having a big anniversary, or is being given a major exhibition. None of those things applies to Alvar Aalto, who died in 1976 at the age of 78. Although Aalto is accepted by historians as one of this century's greatest architects and furniture designers, his popular recognition has slipped in and out of focus during the last three decades, never quite reaching the top-tier status accorded his more famous contemporaries, Wright, Le Corbusier, and Mies van der Rohe.

Yet the arrival of four new books on Aalto and the reissuing of a fifth indicates that one of those sporadic revivals of interest in the fabulous Finn is upon us once again. It's easy to understand this rediscovery. Many people are tired of the incessant trendiness of one new [illegible]tural ism after another. Those [illegible] with creating buildings in harmony with the [illegible]nt, supportive of community, and free of references to the past are looking to Aalto to find out how he upheld those values so well and so enduringly.

The phenomenon of spontaneous rediscovery is the most flattering attention an artist can receive, because it is prompted not by the calendar but by the recognition that work done years before speaks eloquently to us today. These welcome books show why Aalto merits our attention now, but also suggest why he has not been ranked as highly as the evidence proves he should be.



Alvar Aalto's Villa Mairea in Noormarkku, Finland, designed between 1937 and 1939, is his most important house. TOP: The exterior combines painted brick and teak siding. ABOVE: The entry hall is screened by wooden poles that echo saplings outside.

Geography has had a lot to do with it. The current globalization of professional practice makes it common for architects of every nationality to work anywhere in the world. Yet Aalto came of age when the steamship, not the jet plane, was the main mode of intercontinental travel. Although Aalto built projects in the United States, including the free-form wooden interior of the Finnish Pavilion at the 1939 New York World's Fair and the serpentine brick Baker House dormitory for 1947–48 at MIT in Cambridge, Massachusetts—most of his work is in his native country. Despite the best efforts of Finnish cultural and tourist agencies, Finland is still not an international architectural center. And even if one actually makes it to Helsinki, some of Aalto's best buildings are still hundreds of miles away.

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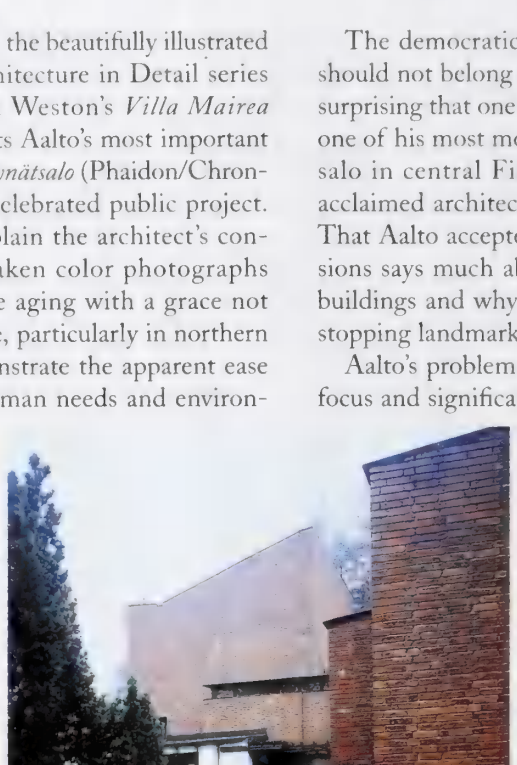
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Aalto could balance human needs and environmental imperatives, a combination on the minds of many people toda

those buildings vicariously is through the beautifully illustrated monographs in the admirable Architecture in Detail series of oversized paperbacks. Richard Weston's *Villa Mairea* (Phaidon/Chronicle, $30) documents Aalto's most important house, while Weston's *Town Hall, Säynätsalo* (Phaidon/Chronicle, $30) deals with Aalto's most celebrated public project. Together these books go far to explain the architect's continuing appeal, for the recently taken color photographs in them show both structures to be aging with a grace not always found in modern architecture, particularly in northern climates. And both buildings demonstrate the apparent ease with which Aalto could balance human needs and environmental imperatives, a combination on the minds of many people today.

The Villa Mairea in Noormarkku, near Finland's western coast, was designed between 1937 and 1939 for Harry and Maire Gullichsen, whose family company, Artek, manufactured Aalto's bentplywood furniture. Aalto was initially inspired by Wright's Fallingwater (which had just been completed), and he proposed siting the Gullichsen house over a stream on the wooded property. The clients, however, wanted something less dramatic and more earthbound. Still, Aalto's constructed version—a long, low L-shaped collection of diverse forms in white-painted brick, natural-stained wood, and fieldstone, among other materials—is reminiscent of Wright in the way it seems to grow out of its setting as naturally as the trees around it.



Aalto's influential redbrick Town Hall of 1951 for the village of Säynätsalo, ABOVE, is reached via grass-planted steps that have become a veritable national landmark in Finland.

Individual portions of the Villa Mairea, such as the Japanese-influenced sauna hut and the curving Corbusian pipe railing on the roof, show how wide-ranging Aalto's sources were, but this scheme is everywhere unmistakably his. Although this is the country retreat of rich people, its architect rigorously shunned ostentation. Villa Mairea's distinction comes not from expensive materials but from being profoundly connected, inside and out, with its spectacular setting, a luxury beyond price. This house is not so much a machine for living in as it is a magical encampment within a forest clearing. As such, the Villa Mairea comes much closer to a universal ideal of domestic comfort than almost any other great residence of the [illegible] style.

The democratic Finns believe that quality in architectu should not belong solely to the prosperous few. Thus it is r surprising that one of Aalto's most memorable buildings is a one of his most modest. In 1951 the remote village of Säyn salo in central Finland commissioned the country's mo acclaimed architect to build a small new municipal buildi That Aalto accepted this and many other provincial comm sions says much about why rural Finland has so many go buildings and why Aalto's résumé is not studded with sho stopping landmarks.

Aalto's problem at Säynätsalo Town Hall was how to g focus and significance to the town center without making t new building look out of place. A mo conventional architect could easily ha erred by building a little version of a l city hall. Like other architects who tra eled in Italy after World War II—inclu ing Louis Kahn and Eero Saarinen Aalto was deeply impressed by the simp dignity of the hill towns of Tuscany, esp cially the many-towered San Gimignan There Aalto saw that monumentality more a question of scale than size, a that inexpensive though solid materials no detriment to civic pride.

The redbrick Säynätsalo Town Hall clustered around a raised, open courtya reached by a stairway of grass-planted ste At once accessible and majestic, Säynäts has been quietly influential. For examp it is acknowledged by the architects to ha been a direct inspiration to Moore Lynd Turnbull Whitaker's ecologically sensiti Sea Ranch Condominium I on California's Mendocino coa

Aalto's most diligent historian has always been his old frie Göran Schildt, now 78 and author of the definitive thre volume Aalto life-and-works published in the 1980s. Schild new *Alvar Aalto: Complete Catalogue of Architecture, Design a Art* (Rizzoli, $75) is a valuable compendium of all the maste executed and unbuilt designs. Indispensable as a referen work, it is, however, more suitable for professionals than readers. Arranged by separate building types, it is useful those who know what they're looking for but could be confu ing for someone who seeks the essence of Aalto's work.

Paul David Pearson's *Alvar Aalto and the International St* (Whitney Library of Design, $32), first published in 1978 a now reissued in a paperback edition, is another serviceab piece of scholarship, but again more for specialists th amateurs. The text is clear and well organized, but concentrates largely on Aalto's career up to 1949, when he s had nearly three decades to work. Furthermore, the bo focuses on an aspect of Aalto's work that seemed far more



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ABOVE: The Candlewood bedroom, shown in Honey finish, centers around the Poster Bed, ,* with its gracefully arched head- and footboard. The Night Stand, $260, and Six-drawer st, $630, offer options for organizing and storing clothes. *RIGHT:* Triple Dresser, $640, with venient center drawers and two large drawers at bottom, complemented by Shaped dscape Mirror, $235. **Queen-size bed shown. King and Full-size available in Honey finish. King, Queen, Full, win sizes available in Buttermilk finish. Rails not included.*



ABOVE: An open fretwork panel graces the ever popular Sleigh Bed, $640,* uttermilk finish, complementing the Double Dresser, $540, in Two-Tone finish matching Fretwork Vertical Mirror, $200. The striking and functional gerie Chest, $655, shown in Two-Tone finish, has a velvet-lined jewelry tray eath the lift top for convenience and security.
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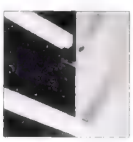
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portant when this book first appeared, just as the long dom-ance of the International Style was coming to an end.

Aalto's supremely elegant Paimio Sanatorium of 1929-33 is rtainly an icon of the International Style at its purest, and his m little Turku Sanomat building of 1930 was included in the luseum of Modern Art's landmark International Style show o years later. But what makes Aalto most compelling in our ntemporary perspective is how he, like Wright, was able to modern—and better still, timeless—by rejecting the limited t of rules of the International Style. It's the woodsy, primitive de of Aalto that appeals to us most today, not the sleek white rfaces of his mainstream International Style work.

The most engaging overview in the current crop of Aalto books provided by Richard Weston's fine survey, *Alvar Aalto* (Phaidon/hronicle, $75). As the architectural historian Siegfried Giedion rote, "Finland is with Aalto wherever he goes. It provides him ith that inner source of energy which always flows through s work. It is as Spain is to Picasso or Ireland to James Joyce." hat is abundantly obvious in this generously scaled, ravish-gly illustrated volume, which places Aalto's work firmly ithin its Finnish context, both historically and physically.

At the end of the 19th century, after long years of domina-on of Finland by its neighbor Russia, Finnish nationalism gan to grow. Architecture became a significant way for the nns to express their independent spirit. Aalto never lost the fierce pride in homeland and creative individualism he grew up with. Those qualities gave him the confidence to pursue his very personal conception of modern architecture, which combined what he knew of his own world and what he imagined the whole world could be.

His free-spirited vision has turned out to be remarkably adaptable. Aalto's classic bent-plywood furniture, which he hoped would benefit Finland's all-important lumber industry, helped set the stage for the later designs of Charles and Ray Eames. And contemporary architects from Sir James Stirling to Robert Venturi and Denise Scott Brown have written of their considerable debt to Aalto.

At no point in Weston's perfectly paced *Alvar Aalto* do you turn a page and think you have arrived at the pinnacle of the architect's career. That is both Aalto's curse and his blessing. His extremely varied output is not anchored by a few singular masterworks. Many of his buildings are informally decentralized, making them difficult to summarize in one memorable photograph. Instead, it is the cumulative effect of all his designs that matters most.

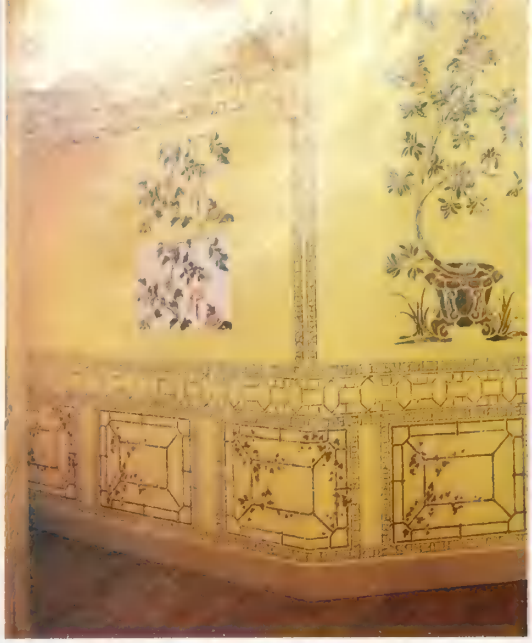
In an intriguing aside, Weston notes that in Finnish Aalto's name means "wave," and speculates on a mystical connection with the undulating forms the architect loved. If we are to get back to standards as high and values as lasting as Aalto's, we would do well to consider him the wave of the future. ■

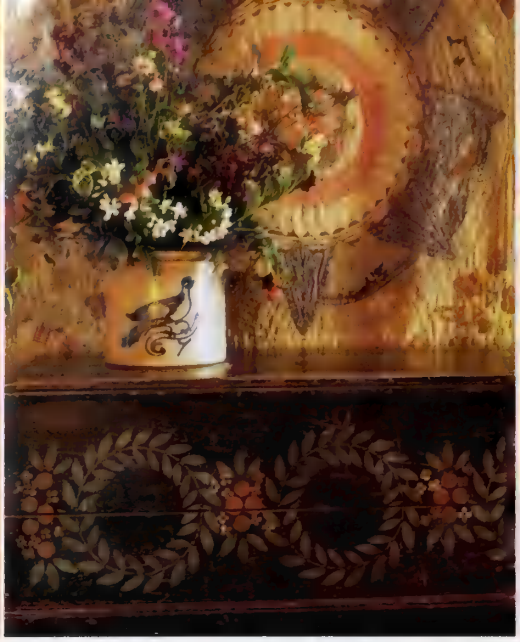




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GALLERY TALK

Britain's American Museum

Room settings and furnishings from a former colony are the focus of a museum in Bath. A curren exhibition: the work of stencil artist Lyn Le Grice

BY DEIRDRE McSHARRY

From Shaker village to Hollywood mansion, the U.S. is an inspiration to many British designers. What opened Briton Lyn Le Grice's eyes—and caused her to change her career—was the stenciled room of a 19th-century New England house. The room is installed in the American Museum in Britain, and twenty years ago when Le Grice, an art teacher, visited the unusual museum outside of Bath, she discovered the power of the simple stencil.

The museum shows how Americans lived from the 17th to the 19th centuries through a group of completely furnished rooms, many with original paneling. The range extends from a Puritan keeping room of the 1690s to a Federal parlor from Baltimore County to an ornate New Orleans bedroom of the Civil War era. Exhibits of objects represent Native Americans, whalers, Pennsylvania Germans, Spanish colonials, and much more. It was in the bedroom from the Joshua [illegible] house of Windham, Connecticut, circa 1830, that [illegible] any.

Le Grice [illegible] dents on tours of this [illegible] decorative arts, but as an [illegible]

Many examples of Lyn Le Grice's stencil work (ABOVE) **are on display now at the American Museum.** BELOW: **Museum's circa 1830 Connecticut room that inspired her.**



excited about the possibilities of reviving the ageless a stenciling to embellish furniture as well as interior architec

"The wonderful thing about stenciling is that all you ne a card with holes cut in it, some brushes, and some paint. S ciling may have been the poor man's wallpaper, but it opene new creative possibilities for me," says Le Grice.

In the beginning, inspired by the artless and charming signs she had seen, Le Grice went back to her Gloucester barn and cut the first of her stencils which she used to dec her home. Her very first piece, a tool chest stenciled with ci of leaves, is on view in the current exhibition, "The Stenc Art of Lyn Le Grice," at the American Museum. To celeb the ties that bind American and British craft and design museum's director, William McNaught, had invited the a to show her work in the New Ga for temporary exhibitions.

Today Le Grice's stenciled des her books on the craft, and her n commissions to decorate cou houses, hotels, and health clubs, made her a household name in rope, America, and Japan. Prin Michael of Kent was one of the clients (Le Grice stenciled the stai of the Kents' Gloucestershire m house), as *(Continued on page*



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Austin's pleasures are outdoors and in, CLOCKWISE FROM TOP LEFT: Sun-worshipping at Barton Springs Pool, Tesoros Trading Company, Eugene Bremond House, the back patio at Eastside Cafe, Congress Avenue.

Inside Austin

Ever youthful and laid-back, this college town with its hills, waterways, and historic downtown is easy to visit, easy to love

BY MIMI READ

With its legendary nightclubs and spirited bands, Austin, Texas, is the self-proclaimed "live music capital of the world." But there's more to this overgrown college town than blues and jazz. Tucked into the lush green hills of Central Texas, threaded with lakes and waterways, Austin is one of America's most delightful cities.

Maybe Austin's appeal emanates from the passion its citizens bring to social, political, and civic matters. (An intellectually lively bunch, Austinites join causes espousing worthy causes—frequently liberal ones.) Maybe it's the spicy barbecue and good Mexican restaurants everywhere. Maybe it's the handsome historic downtown, the M... wooded University of Texas campus, or the cozy, pecan-... neighborhoods with their troves of 1920s Craftsman-style cottag...

Whatever the reasons, the sunny, laid-back capital of Tex... is an easy place to like and an even easier one to fit in; if you... a tad quirky, flamboyant, or have an artistic streak, so mu... the better.

After the economic bust of the 1980s, Austin is boomi... again. Politics and higher education have long provided t... city with most of its jobs, but in the past ten years a thrivi... computer industry has turned Austin into a small Silicon Va... ley. Meanwhile, more than 100,000 students, half of them ... the University of Texas in Austin, keep the mood youthf... and along with professors, old hippies, New Age types, polit... cians, artists, and various professionals, they give the city ... lighthearted personality and casual style. In Austin, peop... wear blue jeans to the opera and shorts to work.









In the evening, Austinites gather on Town Lake for bat watching (ABOVE). Daytime delights include, CLOCKWISE FROM ABOVE CENTER: the atmospheric Elisabet Ney Museum, the enchiladas at Las Manitas, the Lone Star in the newly restored great dome of the Texas State Capitol, the Victorian John Bremond, Jr. House.



What locals fear most is the despoliation of their urban paradise. With its metro population nearing one million and expected to increase dramatically over the next decade, Austin is seeing increased traffic, miles of Houston-style suburban development, and a loss of simplicity. But for now Austin still charms powerfully—whether you're gazing at the silvery Colorado River rippling through the middle of town, admiring ornate old storefronts on Congress Avenue, or eating vegetarian quesadillas in a café so relaxed that the owner's cat sits next to you, quietly curled over her bowl.

ARCHITECTURE: Austin is a rich and diverse fabric of beautiful buildings, from stark early Texas houses made of the pale yellowish local limestone to jaunty Art Deco office buildings. Do tour the Texas State Capitol (Congress Ave. and 11th St.), an 1888 red granite Renaissance Revival structure so imposing and grand it seems to fasten the city in place. Stand inside the rotunda and gaze up at the gold Lone Star within the dome. Recently reopened to visitors, the Capitol received a comprehensive $180-million restoration and massive underground expansion—among the most extensive renovation projects ever undertaken in America.

Designed by Abner Cook and completed in 1856, the gracious Governor's Mansion (1010 Colorado St., 512-463-5518) is one of the city's finest Greek Revival houses. At present Governor George W. Bush, his wife and children occupy the mansion, but you can still tour it on weekday mornings (call for tour times). Extensively redecorated in 1982, the house is filled with museum-quality furniture and antiques, including a Hepplewhite tallcase clock from around 1818, Sam Houston's bed, and a desk used by Stephen F. Austin.

The widest street in the city, Congress Avenue was designed as a monumental approach to the Capitol. Many of its finest late-19th- and early-20th-century structures have been demolished, but architectural gems have been preserved and restored. Don't miss the splashy Walter Tips Building (712-14 Congress Ave.), a Venetian Gothic structure that housed an early Austin hardware business. The Paramount Theatre (713-15 Congress Ave.), an early-20th-century neoclassical theater where everyone from Sarah Bernhardt to Lyle Lovett has cavorted, has been meticulously restored. (Free Congress Avenue walking tours are offered March through November; call 512-478-0098 for information.)

The six 19th-century houses that constitute Bremond Block create a stunning, improbable ensemble perched on a limestone cliff in the heart of the city. Two early Austin families, the Bremonds and the Robinsons, whose lives were closely linked through intermarriage, developed the block into a family-owned compound, with an alley between the houses serving as the children's playground. Phillips-Bremond-Houston House (706 Guadalupe St.), an early Greek Revival single-story >



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tructure, is the oldest home on the lock. John Bremond, Jr. House (700 Guadalupe St.) is an elegant example of clectic Victorian style, with its intricately ecorated mansard roof and an elaborate vraparound double gallery.

Some people believe that the main ampus of the University of Texas, estabished in the 1880s, contains Austin's nost significant collection of buildings. Cass Gilbert, best known for the Woolworth Building in New York and the upreme Court Building in Washington, D.C., designed a library and a master lan in 1910. His library, now Battle Hall, eflects the Spanish heritage of Texas and stablished the basic architectural themes f the campus: heavy red tile roofs, rches, beamed ceilings, and courtyards.

Austin also has its eccentric architecural landmarks. In the late 19th century, German sculptor named Elisabet Ney noved to Texas and brought with her nore radical ideas and artistic sophistiation than the frontier had ever seen. Housed inside her former studio, an ndearing limestone castle with a sleepng tower, the Elisabet Ney Museum 304 E. 44th St., 512-458-2255) features bohemian atmosphere with naturalistic isplays of Ney's sculpture.

EIGHBORHOODS: Austin has wonerful rambling neighborhoods where esidents display an uncommon sense of ommunity and pride.

Located north of the university, Hyde ark was planned in the 1880s as one of ustin's first fashionable suburbs. Named fter London's prestigious address, it emains a wonderful sampler of popular merican architectural styles.

In West Austin, Clarksville was ounded by former slave Charles Clark. his friendly and gently tattered nest of nazy Victorians and single-story boardnd-batten dwellings was a black comnunity during Reconstruction days. Clarksville still holds a jazz festival every une to commemorate its roots.) Now it a mix of gentrified houses and student partments.

Built beginning in the 1920s, Pemberon Heights and Enfield in west-central ustin are the city's grandest residential eighborhoods, where Austin's oldest nd wealthiest families live in stately ashion. In Enfield, Woodlawn (6 Niles Rd.) is a noble Greek Revival estate where two Texas governors have lived.

On the other side of the Colorado River in South Austin, Travis Heights features mostly modest, appealing houses situated on a wonderful hilly topography laced with a wild-looking creek. Built between 1913 and 1930, Travis Heights has bungalows with native-stone bases, Austin-style cottages that appear to be giddily gripping their limestone sites, and several Queen Anne houses with rusticated stone bases and shingled roofs.

Located east of I-35, the great concrete divider between the haves and the have-nots, East Austin is the neighborhood with the most ethnic diversity, the deepest sense of community, and the least economic prosperity. Residents live in small, simple Victorian houses, many of them with lovingly tended gardens.

THE OUTDOORS: With its 14,000 acres of parks and its winding lakes and rivers, Austin is a nature-lover's promised land. People here jog, hike, swim, golf, row, climb, and run without leaving their zip codes. One of the most popular recreation spots is Zilker Park, 349 acres near the shores of Town Lake, scribbled with myriad hike and bike trails.

Zilker Park is also the home of Barton Springs Pool (Zilker Park, 2100 Barton Springs Rd.; 512-867-3080), unquestionably the soul and most cherished symbol of Austin. This 1,000-foot-long pool is fed by crystalline springs and bordered by sloping lawns where sunbathers paste their beach towels on the grass. The jade-green water hovers at chilly 68 degrees all year, but that doesn't keep the regulars from faithfully swimming their laps in the company of giant carp.

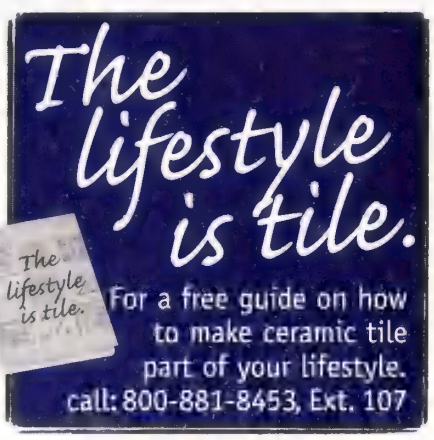
RESTAURANTS: Austin's restaurant scene is enlivened by southwestern, Mexican, and Gulf Coast influences, with some barbecue tossed in to keep things down-home.

Stop in at Las Manitas (211 Congress Ave., 512-472-9357; lunch for two, $12) to have the best Mexican food in town. Started thirteen years ago by two sisters, Cynthia and Lidia Perez, this unpretentious café serves fresh versions of all the standards, and then some. Don't miss the divine *enchiladas de Michoácan*, a soft tortilla stuffed with chicken or cheese, topped with cabbage salad and sliced









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In the hilly Travis Heights neighborhood, cottages appear to be giddily gripping their limestone sites

tomatoes and a sauce of pureed ancho and cascabel chilies, then dipped in a second sauce of jalapeños

Bleached cow skulls and strings of hot peppers adorn the crumbling walls at Ruby's B-B-Q (512 W. 29th St., 512-477-1651; lunch for two about $15), a student hangout where the barbecued beef, chicken, pork, and sausage are intensely flavorful due to old-fashioned cooking methods. The special item here is the tender, organically raised brisket, smoked in natural brick pits with green mesquite- and post oak-burning fires.

Eastside Café (2113 Manor Rd., 512-476-5858; dinner for two about $40) is housed in a 1920s bungalow with a pleasant alfresco patio for dining and a beautifully tended one-acre organic vegetable garden where the kitchen harvests its eggplants, basil, and runner beans. While waiting for their mixed field greens salads and smoked chicken manicotti, some diners can't help taking a field trip to stroll through neat rows of luminous lettuces and other thriving vegetables.

Shoreline Grill (First & San Jacinto, next to the Four Seasons Hotel, 512-477-3300; dinner for two $55) is another popular spot, where the *shao mai* dumplings and crab cakes and grilled shrimp with *chipotle* mango butter keep sophisticated diners happy. For some, there's an even more compelling reason to come here: a window table overlooking Town Lake provides the perfect bat-watching perch. Underneath Austin's Congress Avenue bridge lives the largest urban bat colony in the United States; every night from spring through fall, about a million Mexican free-tailed bats pour into the dusk to eat some ten million tons of insects.

SHOPPING: Every city should have a shop like Gardens (1818 W. 35 St., 512-451-5490), which is part nursery, part design emporium. Besides the plants and potting materials this store stocks beautiful birdhouses, decorative urns, design books, and tableware.

Austin is not antiques territory, but there is one fabulous shop. Housed in a 1851 Texas limestone cottage with pristine proportions, James Powell Antiques (715 West Ave., 512-477-9939) has massive 17th- and 18th-century Italian and Spanish baroque furniture. Also apt to turn up here are huge Ming pottery jars, English chinoiserie cabinets, and French 1920s decoupaged commodes.

With its sponge-painted walls, Mexican tile floors, and spare displays, the recently opened La Provence (2414 Exposition, Suite B-130, 512-477-7939) is a visual feast. Shelves and vintage cabinets are filled with sublime all-natural soaps from southern France, Italy, and Portugal. The shop also stocks room fragrances, perfumed candles, unusual potpourris, rustic amber vases, and antique wooden Balinese benches and dressers.

After mopping up the last of your *huevos rancheros* at Las Manitas, poke your head into Tesoros Trading Company (209 Congress Ave., 512-479-8341), located next door. It's a world bazaar with Central American blankets, African textiles, and Thai sarongs.

If you're exploring Travis Heights, stop in at Uncommon Objects (1508 S. Congress Ave., 512-444-7868), where a on the door reads: "Funky Stuff." Old Mexican dressers v out much paint, vintage quilts, and secondhand pointy- cowboy boots are here for the picking. The high-spirited ers have an equally appealing second store, South Con Avenue Antiques (1512 S. Congress Ave., 512-442-400 few doors down.

HOTELS: The southwestern-style Four Seasons Hotel (98 Jacinto Blvd., 512-478-4500; doubles $175–$220) is the p est hotel in Austin, pleasantly situated on the water downt

The romantic Bremond House (404 W. 7th St., 512- 0411; doubles $114) is a stylish bed-and-breakfast in an New Orleans–style raised cottage with a vast sun-dap screened porch where breakfast is served. It is located w walking distance of many of Austin's most popular restaur

Loaded with nostalgia, the Driskill Hotel (604 Brazo 800-527-2008; doubles $122–$200), a Richardso Romanesque structure built by a swaggering cattle baron been at the center of Austin's social and political life 1886. (Lyndon Johnson stayed here the night he was el president). It is a short walk from the Capitol and the Street entertainment district.

Southard House, (908 Blanco St., 512-474-4731; do and suites $59–$129) is a friendly bed-and-breakfast consi of three properties: two 1890s Victorian houses furnished antiques and a smaller 1920s bungalow decorated with Texas memorabilia. All are tucked into the same shady b in Old West Austin near the university.

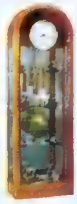
PEOPLE: Wearing shorts, sandals, and a friendly counten David Hoffman looks more like a U.T. graduate student Austin's premier preservation architect. Hoffman, 46, restored many of the 19th-century commercial building Congress Avenue, last year lovingly rehabilitated or Austin's earliest stone dwellings, Hauke House, turning it a home-away-from-home for families with seriously ill dren. Recently he refurbished the city's seventeen moon towers—165-foot-tall skeletal iron towers that are reli Austin's first system of electrical street lighting. (Austin i only city in the world that still has moonlight towers.)

Throughout Austin, the environmental movement is a cious force. For two decades, Gail Vittori and her husb architect Pliny Fisk III, have devoted their careers t Codirectors of the nonprofit Center for Maximum Pote Building Systems, they want Austin residents—as well a rest of this country's inhabitants—to build using materials methods that don't compromise the future of the environ Fisk and Vittori helped found the city's award-winning G Builder Program; they work with state agencies creating ronmentally sound building policies, and give semina everyone from mechanics to architects. In late fall, Vittor Fisk will open the center's new demonstration buildi three-dimensional textbook of sustainable building mat and techniques. ■



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Crossover classics

John Stefanidis, whose taste knows no international boundaries, designs furnishings that can travel anywhere

BY MARTIN FILLER



Furniture and fabrics that work equally well in traditional and contemporary rooms or formal and informal settings are harder to find as interiors become more polarized between the very plain and the exceptionally fancy. One decorator who has always moderated successfully between those extremes—without seeming middle-of-the-road—is London-based John Stefanidis. "I can look at antique furniture, design upholstered chairs, even create new fabrics based on historical documents," he says. "However, one cannot ignore modern design, since it is of our time."

Now Stefanidis has produced several collections that draw on his cosmopolitan Mediterranean background and his love of both its classical heritage and folkloric vitality. Born of an Alexandrian Greek family in Egypt, the designer divides his time between his Chelsea mansion and his vacation house on the Aegean isle of Patmos. Everything in his handsome new furniture, fabric, wallcoverings, and accessories collections could be used with complete appropriateness in either place.

The Malcontenta chair (named after the villa by Andrea Palladio where Stefanidis discovered the prototype that inspired him) is a rustic adaptation of the ancient Greek *klismos* chair. In another group of pieces he takes hybrid Anglo-Indian furniture as his departure point. Fabrics and wallpapers resemble charming provincial approximations of the high-style brocades and damasks of old Genoa and Lyons. "As you get older," observes Stefanidis philosophically, "you become more mellow, less rigid, and more versatile." Or, as the ancient Greeks put it: Nothing in excess. ■





Stefanidis (CENTER) and highlights from new collections, FROM TOP: Aubus paper. Woven pa shades on woo lamp. Gonfalo paper. Malcontenta chair Lamp table with oak to



Upholstered Anglo-Indian ottoman and painted metal waste bins (price

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Teapots on exhibit, CLOCKWISE FROM FAR LEFT: Shell-motif Irish porcelain pots in front of a Royal Worcester piece. Majolica fish. Sadler's car pot. Lustre green glaze, behind a brown Barge pot. A Wedgwood: globular Jasperware, Chinese flowers, Egyptian motifs, tricolor Jasperware. Hand-painted Sèvres. Aeroplane pot. BELOW CENTER: By Clarice Cliff.

A thousand pots

Britain's foremost teapot museum, housed in a castle tower in Wales, grew out of the personal passion of one collector

BY JOLEE EDMONDSON

Pity King Edward I. In 1292 he completed construction of his most ambitious Welsh castle in the northern settlement of Conwy, but he did not (nor would he ever) know the singular pleasure of a cuppa. Tea wasn't introduced to the United Kingdom until the middle of the 17th century.

Today, Britain's first and most famous teapot museum is housed in one of the 22 towers that punctuate Conwy's castle wall. It is a quiet little gallery, displaying the myriad types of vessels that have over the last 260 years contained the world's most soothing beverage. There are 1,000 of them—in every size, shape, style, and material (pewter, glass, terra-cotta, bone china, earthenware, porcelain)—culled from auctions, attics, shops, and flea markets. Some are worth a few hundred dollars while others could easily fetch eight thousand.

The Conwy Teapot Museum and its shop, named Char Bazaar (*char* meaning tea in Chinese), are nestled in a courtyard off Conwy's Castle Street, at the foot of which looms Edward's monolith. Proprietor Paul Gibbs is often on the premises, puttering among his prized pots, which are encased in glass upstairs. Below is the boutique, bulging with teapot reproductions and current contributions to the craft, plus exotic blen and sundry accessories.

"Yes, I'm one of the main lunatic pronounces Gibbs, in his fifties, a sho informal man with longish sandy h and a taut physique attributable to fo weekly bouts of squash. "There are ot ers who have sizable teapot collectio but mine is different in that I don't ju collect teapots, I collect *extraordina* teapots. There has to be somethi unique for a pot to strike my fancy."

Gibbs concedes *(Continued on page 6*


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Continued from page 64

"Pots have become dreadfully expensive, but I am as keen as ever. Something always turns up that I didn't know existed

that a few years ago, people thought him perfectly potty for his hobby. His home was up to its rafters in teapots; even the basement and loft were crammed with boxes of spouted relics. "But now, with teapots making such a strong comeback," he says, "it seems a normal pursuit."

Indeed, teapots are in. A brief perusal of the housewares section of any department store bears witness. In Britain alone, the production of teapots has increased tenfold in the last decade. A handsome coffee-table book entitled *The Eccentric Teapot* (Abbeville Press) emerged about five years ago. Serious collectors are multiplying. According to Gibbs, whose knowledge of teapot history is encyclopedic, the resurgence began in the early eighties and has yet to peak. "I think the reason teapots are so big is that they come in such a vast range of designs," he says. "People are enthralled by that. There are nursery pots, racing-car pots, architecture pots, military pots, animal pots, golf pots, political pots, Sherlock Holmes pots, bawdy pots, traditional and elegant pots . . . you name it."

Teapots have always leaned heavily toward novelty, notes Gibbs. When tea first entered the British bloodstream, it came from China and was a luxury libation enjoyed exclusively by nobility. Aristocratic hostesses quickly discovered that unusual teapots proved ideal conversation stimulants. In 1839, when a decidedly less expensive Indian brew found its way to British shores, tea started flowing downward through the classes, becoming all the rage and finally a national staple. Suddenly the marketplace was awash in tea-related items, particularly pots, which were fast transcending utilitarian boundaries and flirting with art.

Teapot designers, especially those representing British factories, have never shied away from conveying political and social commentary in their wares. Gibbs has pots that depict the suffragist movement, commemorate the abolition of slavery, and espouse various other causes. Through the years teapots have also expressed with eloquence the public's enchantment or disgust with elected leaders.

Moreover, teapots have unerringly collected society's changing moods. "Ironically," observes Gibbs, "the darker the times, the more amusing and unconventional the teapots. During the thirties—the Depression years—the designs produced were very comical. The same thing happened in our recent recession."

While the museum includes exquisitely ornate treasures of French and Viennese origin and a lovely array of Belleek, Dresden, Meissen, and richly gilded turn-of-the-century Noritake, the majority of pots are deliciously fey British creations. Spotlighted is the celebrated Royal Worcester "aesthetic" teapot from 1880 (valued at approximately $6,000), which satirizes the Oscar Wilde [illegible]. On one side is a limp-wristed young man in foppish [illegible] on the other side, a limp-wristed young [illegible] latter-day offerings: a riveting assortment of large [illegible] porcelain caricature pots of Margaret Thatcher, Ronald Rea[illegible] whose outrageously elongated noses serve as spouts), and Queen Elizabeth (out whose faultlessly coiffed head emerges a spout in the shape a corgi). As with all of the museum's pots, the molds for th early eighties specimens have been retired.

Among the most dynamic, eye-popping teapots exhibi are those fashioned by Clarice Cliff, the late Staffordshire p ter whose work flourished between 1927 and 1938. In beginning her line of bizarre Cubist teapots emblazoned w abstract patterns and scenes in bold primary colors captu the abandon of the Jazz Age. In the bleak economic times t followed, they provided much-needed levity. Cliff also turn out the occasional maverick. An immense favorite of Gibbs' the Clarice Cliff "tepee teapot," made for the Canadian m ket. In the shape of a wigwam, with a totem pole forming handle and an Indian with a headdress forming the spout, i further embellished with a moose and a maple leaf.

Since the late 18th century the U.S. has yielded a large nu ber of teapots reflecting every bit as much flair and imaginat as their British counterparts. But because tea was not as intr sic to America's culture as it is to England's, Yankee pots h been relatively lacking in range. (Gibbs has some fifteen Am ican examples in his museum.) Britain clearly remains world's most prolific manufacturer, with Staffordshire be the steadfast hub of teapot design. It was in Staffordshire 1693 that the British teapot was born. Two transplanted Du potters, John Philip and David Elers, set up shop there began crafting small red stoneware pots influenced by sim Chinese imports. Until then, the British poured their tea fr silver urns with taps resembling modern coffee urns, drink it from small bowls.

Gibbs's passion for teapots was ignited 23 years ago, wh as a novice antiques dealer in Cambridge, he was a victim fraud. From an elderly and extremely shrewd fellow dealer had purchased three pots for which, as he learned all quickly, he had been prodigiously overcharged. He tried sell them in his shop to no avail. One of the pots was a majol folly in the form of a fish swallowing a fish (Staffordshire, ci 1860). Gibbs became so captivated by its offbeat original that he removed it from the shelf and resolved to seek other unique teapots. Thus began what has evolved int major collection, now used as a reference in antiques gui around the globe. That fishy teapot, for which Gibbs plunk down a then-extravagant $45, is now worth $700.

In 1982 Gibbs and his wife, Christine, and their two ch dren moved to Conwy to be close to his retired parents. opened a shop specializing in 20th-century decorative arts the first floor of a Georgian building on Castle Street. T family settled into quarters above and behind the shop, shari space with Gibbs's mushrooming teapot collection.

"It was really getting out of hand," he recalls. "I was spen ing too much money on pots instead of necessities like carp ing. So four years ago I decided to let my pots earn their k by opening a museum and charging admission.





"Stouffer's Fettucini Alfredo. It's

creamy and delicious.

There's a wonderful sauce.
I think it's better than homemade."

Francie Lancaster

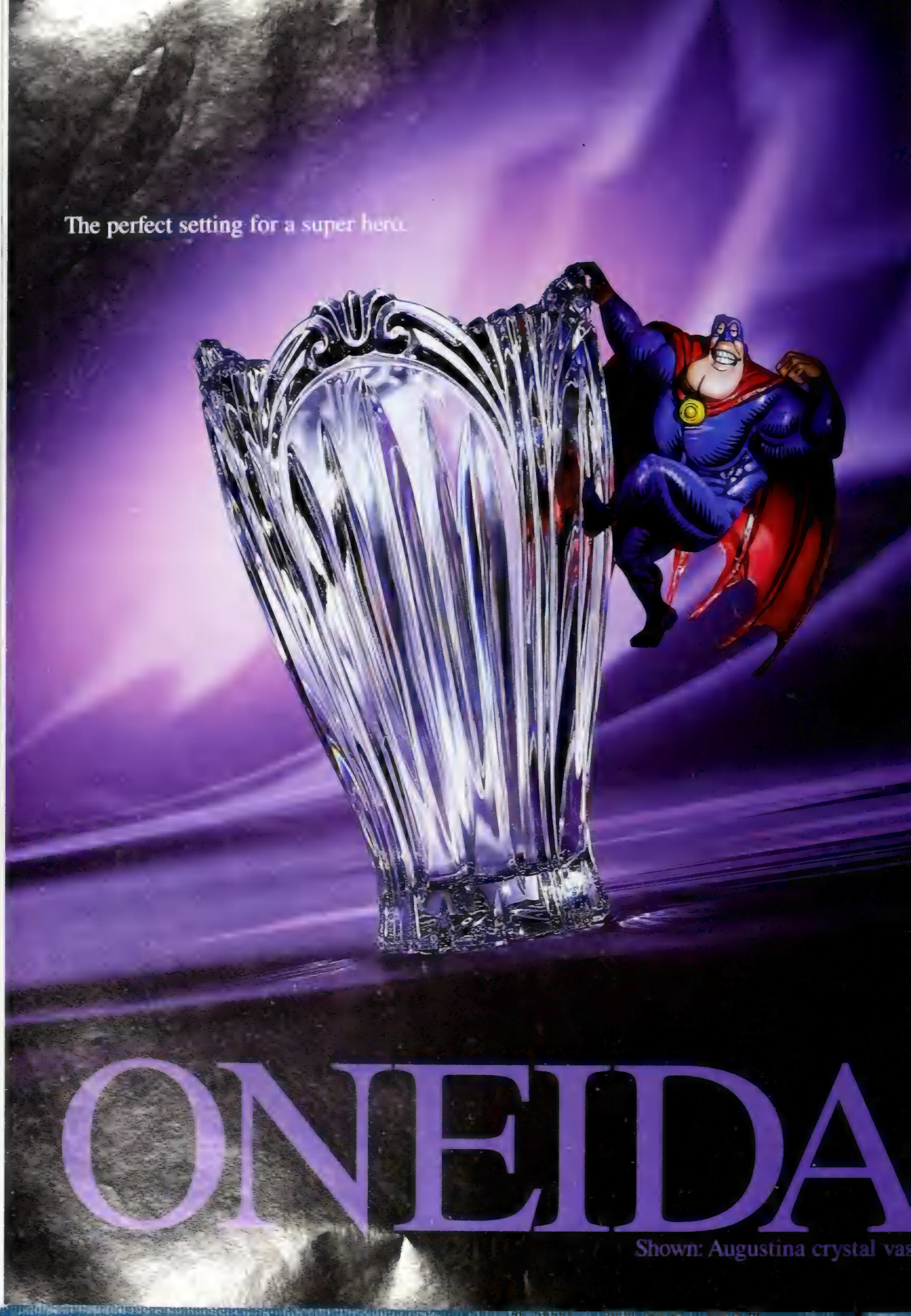
At Stouffer's, we make our Fettucini Alfredo in the traditional homemade way. First, we combine fresh milk and butter with aged Parmesan and Romano cheeses to create a sauce that's so rich and creamy. Then, we pour this delicate sauce over pasta that we make ourselves. Nothing else will do. Stouffer's may not sound Italian to you, but take just one bite of our Fettucini Alfredo and don't be surprised if you say "Molto buone!"



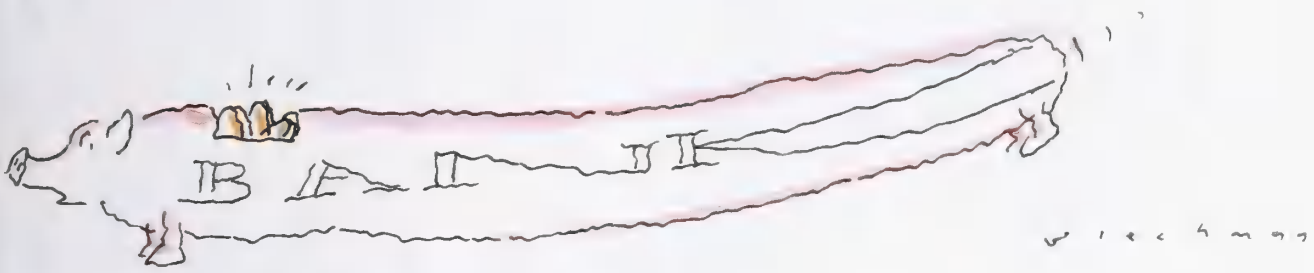
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SEPTEMBER 1995



While we're at it...

t's a seductive phrase, even a dangerous phrase, ie that crossed our minds often as we finished up our remod- ng in Quogue this past summer. It is what you say when you ink of something new you may as well tack on to the remod- ng project "while we're at it."

It was a phrase that first came up as we pored over the plans ovided by our architect, Alfredo De Vido: "While we're at it, ny not extend that cabinet over the refrigerator? . . . I've ways preferred a stainless-steel sink—while we're at it, lets place the one we have." It continued throughout the project. specting the emerging rooms, we'd hear ourselves saying: 'ou know, there never has been enough light in this kitchen," "While we're at it, let's move the light switch that no one n find in the guest bath." Worse yet: "You know, I've always eferred white bathroom fixtures, so, we might as well . . . nile we're at it."

No doubt many of the people we write about in this issue tered the same phrase as they went about their own remod- ng projects—like the romantic, innovative loft apartment our friend Paola Navone created near the canal in Milan; or the kitchen-family room Nancy Mullan designed for the Kips Bay Show House, with its expert mix of the newest modern equipment and Swedish painted furniture by IKEA; or the painstaking restoration in Columbia County, New York, that Pam and Tom Kline labored over for five years.

That pregnant phrase not only introduces ever-expanding possibilities, it is also a sure route to financial disaster. It is a phrase that might better serve the remodeling budget if it were changed to "What would it cost if we also . . . changed . . . revised . . . switched. . . ." It might lead to a decision like the one Jane Doerfer made in the successful remodeling she accomplished with architect Hugh Newell Jacobsen: She prudently decided to wait on the master bedroom suite included in the original plans for her Florida cottage remodeling.

For us, it meant forgoing a late-blooming idea to turn the downstairs shower stall into a glass-block architectural statement, but I have to admit that I sometimes wish we had allowed ourselves that final might-as-well.

Louis Oliver Gropp

EDITOR IN CHIEF

No doubt about her

When Milanese designer Paola Navone has the blues, she is happy. She knows her own style and blue it is, along with gray metal, pale wood, discreet folk art







he walls and ceilings of the newly ıbdivided loft space are applied concrete ith the irregular surface Navone sought. ıe painted on natural cobalt pigment, which aked in unevenly, creating a watercolor fect. American table and Asian chair are ndred styles. OPPOSITE ABOVE: Looking from ning room to living room past a balustrade hose motif is based on one of Navone's eds. OPPOSITE BELOW: Navone's timeless ub chair for Mondo stands in front of mantelpiece she brought from Provence. n the shelf, mercury glass candlesticks—ıe of countless Navone collections—from e U.S. and Central Europe.

CHRISTOPHER PETKANAS

PHOTOGRAPHY BY ROBERTO GILI

PRODUCED BY MARGARET KENNEDY

High tech is absolutely terrific, thinks the Milanese architect and design consultant Paola Navone. For somebody else.

To many Italian art-of-living cognoscenti, Navone's words have the ring of treason. Yet even if they find it impossible to share her affection for certain international handicrafts and folk art, they must all bow to a simple Navone truth: that in the last decade of the 20th century it is possible to create interiors that are at once charming and modern, humane and efficient.

But just how, in the heart of Italy's notoriously gray financial capital, did she manage to build a romantic hideaway that suggests both a house in the woods (those massive oak beams) and a house by the sea (cement walls of watercolor blu

"Call it low tech," laughs Navone, whose canal-side ap ment, a onetime Gorgonzola cheese warehouse, is filled w the classic upholstery she designs for the Mondo collectio Italy. "I like the subtle sophistication you sometimes see in simple things, like the turn-of-the-century Philippine *mo* wood plantation chair in front of the fireplace—the very l arms allowed the owner of the coconut or sugar farm to his feet up. I also like to make connections, to show the si larity of objects from different and distant places, like spongeware from Italy and the U.S. in the kitchen, or the s American pedestal table and sympathetic Asian armchai the living room."

Both these pieces look as though they were carved ou driftwood, both have scalloped aprons, and both have a na childlike quality that is disarming and engaging. Indeed,



Both the concrete floor in Navone's favorite blue-gray (she dislikes earth tones) and the glazed terra-cotta baseboard tiles were Moroccco. Massive original roof beams are washed with lime. The owner-designed din table with baluster feet has Navone is mad about metal. OPPOSITE: On the zinc table, old Venetian glass and contemporary Provencal faience p Mireille de Reillan in an uncharacteristic color, made to Navone's order.



just this sort of humble, rather offbeat rural furniture—furniture with a story to tell—that gives Navone's rooms their ingenuous appeal. They are rooms out of dreams, if dreams were of our own making. Rooms that make you smile.

Visiting the warehouse for the first time, the designer half-smiled (at its winsome possibilities) and half-frowned (at its revolting condition). "It was like a black hole," she remembers. "Dirty is just the beginning. Really a disaster in every way. Awful-awful-awful." Prosaic questions consumed her attention, from how to bring in natural light (by putting in a half-dozen skylights) to how to distribute the space (master bedroom, studio, and bathroom on the ground floor; living room, dining room, kitchen, guest room, and adjoining guest bath above).

"I set out to create a place in which people would feel at ease," says Navone. "If you are a guest in my house and you tell me you are relaxed, then I will feel I have succeeded."



Navone's love of metal is seen everywhere in her kitchen (ABOVE and OPPOSITE): the tin-and-wire table and stools designed by her and made in Manila; the wire objects on the wall. Her professional range attests to [illegible] cooking. RIGHT: Cobalt glass, [illegible] and American mixing bowls are stored on zinc shelves [illegible] aprons.

For more details, see Resources.





Navone liked the faience of Provenc but not its traditional sunny colors, so she sent a Moroccan floor tile to Apt and ordered something compatible

Navone designed the staircase (LEFT) connecting her two floors. Sh feels she avoided a high-tech look by making the tread components ve narrow. BELOW LEFT: Navone's altar bearing symmetrically arrange favorite things. Murano glass candelabrum at center. BELOW RIGHT In the bedroom, a Philippine Island f chest in ironwood, five antique polychrome Madonnas. OPPOSITE: Th master bathroom is no less a museun collections than any other in the loft







Sleeping in



your Calvins

BY ELIZABETH MAYHEW
PHOTOGRAPHY BY WILLIAM WALDRON
PRODUCED BY SARAH KALTMAN

In a new home collection of elegant, uncomplicated linens, china, and glassware, fashion superstar Calvin Klein applies the same principles that make his apparel designs so fabulously successful: crisp, clean lines; muted, earthy tones; subtle patterns and textures that play matte against shine, opaque against sheer



Classically Calvin in its tailored luxury, a white linen duvet, European shams, and dust skirt (actually a top sheet) are juxtaposed against silver sateen pillowcases and top sheet, giving the bed its quiet glamour. The eggshell wool lace blanket adds another color and texture. Doubling as a tablecloth is a woven linen-tape throw on which Klein's Crackle teacup and saucer rest. On the chair: a percale pillow sham with an organza flange.



Klein updates familiar motifs from old summer-house days. Linen top sheets in dusk provide a warm contrast to Klein's simplified interpretation of a matelassé coverlet. His pillowcases, bottom sheets, and duvets are ever so subtle renderi of pattern in a [illegible] Enfield stripe and plaid. A cherry wood tray laden with a stoneware plate, a Hudson knife in bone, and [illegible] all from Calvin Klein Home—is seen on the bed in the foreground. For extra nightt warmth in the mountains, [illegible] two wool blankets in a large-scale plaid design wait on a nearby chair.



orrowing tricks from the fashion trade: A beige linen-tape boudoir pillow that fastens with buttons, and an ivory cashmere t neck-roll are both woven in Klein's knitwear factory. Coordinating patterns and colors encourage mixing: Here the rchment-colored Etched Rose pilloweases and top sheet are shown with a Kimono Stripe flat sheet. Covering the sheets a cream silk bed sheer that allows the pattern to show through faintly. The headboard from Richard's Interiors is vered in linen from Decorators Walk. Also from Calvin Klein Home are the decanter and stoneware plate holding apple.





Hidden in the depths of a Hudson Valley orchard was a derelict farmhouse that time forgot. Tom and Pam Kline saw the stout Dutch heart of it, and retrieved a treasure from the brink of extinction

The deep seduction

Neither the [illegible] fireplace (ABOVE) nor its correct replacement (TOP) was here in the 1730s, but the hefty beams were. OPPOSITE: The [illegible] reused every square-cut nail for the careful restoration, which included not only ha[illegible] planed paneling [illegible] of the Hudson River by Robert Jackson (BELOW). ABOVE LEFT: Old portion.



BY JUNE KUEI

PHOTOGRAPHY BY KARI HAAVISTO

PRODUCED BY SARAH KAUFMAN

"There was no road to it—just a track through the orchard rows," says Tom Kline of his first glimpse of the house. "The place was swallowed by poison ivy. It had no plumbing or electricity and the windows were gaping holes. For thirty years only animals had lived here." They bought it on sight.



History is a deep seduction, and this particular wreck had been standing for half a century before Paul Revere's ride. Here in the valley east of the Hudson River, early Dutch settlers had hewn a living from the land and built sturdy homes of stone or clapboard. The Klines looked at the house and saw the enormous beams, original floorboards, and Dutch doors. They breathed the silence of acres of apple trees, waded through weeds to the old barns, the woodland stream.

Why spend five full years restoring a

"In the kitchen we tried my favorite color — a soft blue — but i looked truly awful," says Pam. "Then we tried mustard. No goo 'OK, house,' I said, 'Show me what you do like.' Finally, it did'

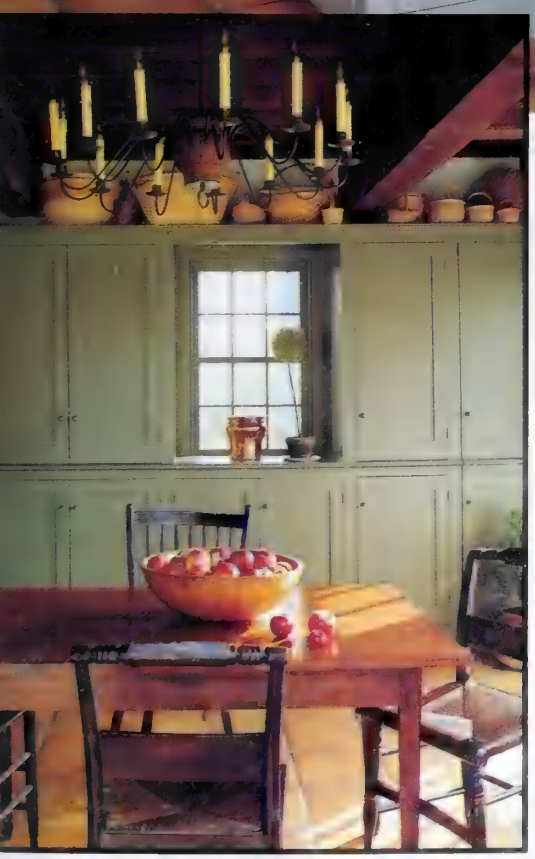
Swapping an old addition (right side, INSET BELOW) for a sunny new one (RIGHT), the owners wed the best of now and then. BOTTOM AND OPPOSITE: The rustic kitchen has countertops of wood from an old barn, and beams are from another 1700s farmhouse nearby. Heated tile floors don't attempt to compete with original chestnut flooring.











wreck—and authentically (one might almost say fanatically) from fireplace bonnet to chimney top, from beaded clapboards to handmade window sash with salvaged, hunted-down antique panes? One might as well ask why people fall in love. For the Klines and the dedicated craftsmen they hired, Ed Klingler and his brother Rick, there would be no turning back.

For all the respect and research they lavished on the old structure, the Klines saw a home in their future, not a museum. Sunlight and views were not prime concerns in 1730, but "we craved one place with light," says Pam. So they struck a compromise. The smaller, later, architecturally undistinguished wing of the house came down. In its place rose a new wing, holding a kitchen with sun-gulping French doors and, upstairs, a generous master suite. Though the Federal-style addition makes no bones about being different (even its clapboards are Federal rather than old Dutch), you feel no sense of time warp as you move between it and the handsome old structure.

Thanks to Pam's expert eye, restrained but cheerful prints, comfortable chairs, and whimsical hooked rugs soften the woody interiors throughout. Uniting the rooms are painted moldings in shades of gray-green-brown (the kitchen is Martin-Senour's Colonial Williamsburg Purdy House Gray), an earthy color scheme that Pam was surprised to end up with. "These are not my usual colors," says Pam. "But a house with so much history has a personality of its own. We learned that it wanted subtle, quiet things. After all, it had been back here in the orchard by itself for so long."



From one loftlike upstairs room (ABOVE), the couple created three small bedrooms and a bath. Pam, the president of Traditions, a company that produces reproductions of antique fabrics as well as furniture, rugs such as this one, and bed linens, covered the duvet in the master bedroom (OPPOSITE, COVER) with Tradition's Cluny Blue toile. RIGHT: A commode wearing old paint. (OPPOSITE, INSET) His Dutch cupboard bed is a cozy spot for a visiting daughter.





"Dutch houses in Columbia County (LEFT) are often set among locust trees," says Tom. "Very spooky in winter." Wrapped by its restored porch and a new stone terrace, the derelict emerges from five years of painstaking work true to its yesterday.

Scandinavian

In subdividing a long, featureless space into an inviting kitchen-family-dining suite, Nancy Mullan looked to 18th-centu Sweden and IKEA's new period reproductions



ight



itchen and family
are divided by a
er and furnished for
ility with a banquette
and drop leaf table
IKEA, and chairs from
try Swedish. TOP
: A home office is
d into a corner where
e closet had been.
ER RIGHT: Antiqued
cabinets conceal a
Zero refrigerator.
OM RIGHT: Hanging
and pot hooks above
ga range.

[illegible] KIRCHNER
PHOTOGRAPHY BY
RICHARD FELBER
PRODUCED BY
CAROLYN ENGLEFIELD

"I agonized over every decision," admits designer Nancy Mullan, about her kitchen, family, and dining room suite for the 1995 Kips Bay Boys & Girls Club Decorator Show House. "Did I dare to leave the windows undressed—something revolutionary in this business? Use antiqued floors and cabinets that looked like they'd been around for 75 years? Choose furniture from IKEA instead of a high-end source? Ultimately I just selected what I felt



was right for the space." Mullan was guided by a vision of Swedish simplicity and ingenuity that she drew from the pages of *The Swedish Room* by Lars and Ursula Sjöberg and by IKEA's *(Continued on page 150)*

In the dining room [ABOVE
and RIGHT], seascape murals by
Jenny Wraith create a transcendent
backdrop for [illegible] beneath
a [illegible]
that [illegible]
IKEA table
sconces, and [illegible]
For more [illegible]
Resource [illegible]



Starting at the to

A Florida author who loved the work of Hugh Newell Jacobsen took a chance and asked th master himself to remodel her battered cottage



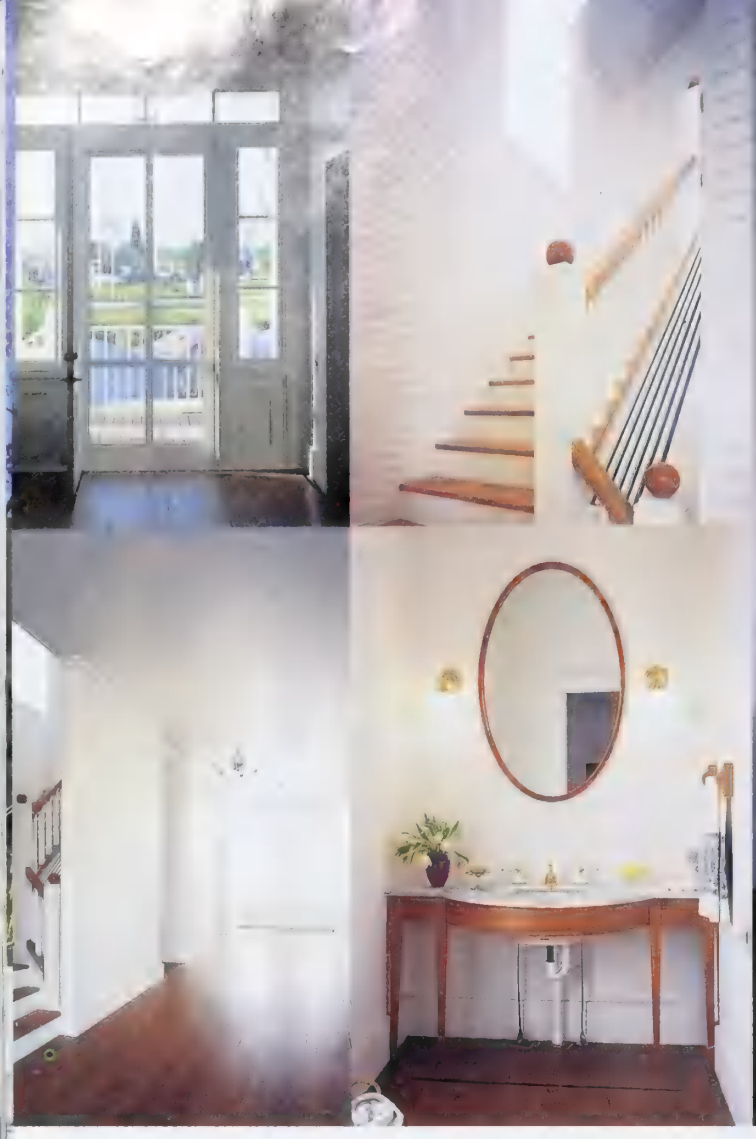






The architect wanted the look of an 18th-century semitropical house (ABOVE), which the original building already resembled. The house right after the move (OPPOSITE BELOW LEFT) still had its original porch and an ell (OPPOSITE BELOW RIGHT) which was detached and pivoted (LEFT) using a huge crane (BELOW).







BY JANE DOERFER
PHOTOGRAPHY BY ROBERT LAUTMAN
PRODUCED BY SUSAN ZEVON

Some people say you can't buy serenity, but I know better. Four years ago I moved from Massachusetts to Apalachicola, a small seacoast town in the Florida panhandle. As a cooking teacher and cookbook author, I wanted to live in a climate where I could grow fruits, vegetables, and herbs all year round and cook with the fresh oysters and shrimps that the region is known for. I bought the site of an abandoned cypress mill and moved a 19th-century house onto it. Even in disrepair, the house had wonderful details, including a 45-foot-long entrance hall, 12-foot-high ceilings, and the original black cypress walls and heart pine floors. The acre-and-a-half site offered views of the shrimp fleet from the front and room for a pond, orchard, and kitchen gardens in back.

I knew what I wanted, but to achieve it I needed an architect who could maximize the building's potential without destr ing its vernacular integrity. I realized that whenever I adm a house in a magazine it was the work of Washington, D architect Hugh Newell Jacobsen, so I decided I would sta the top and ask *him* to remodel my traditional raised cott Hugh Jacobsen may be best known for the modern buildi he designs for worldwide clients whose ranks include the Jacqueline Onassis, but I knew that like many architects he begun his career in remodeling. I wrote him a detailed le describing the house and the site and enclosed many pho Virtually overnight, I had his response on my answer machine: "You hooked me."

Hugh insisted that I prepare a detailed room-by-room "w list," although I assured him I knew that I couldn't afford fantasy dwelling. Nevertheless I made my list, and when first plans arrived, everything I cared about was there: su cient kitchen storage to accommodate the tools of my tr walls lined with his famous egg-crate–style bookcases,

The original front door way. TOP LEFT: **has a view of the shrimp fleet.** TOP CENTER: **Light from the new dormers pours into the living room. Walls in the entrance hall and everywhere else are painted in hand-mixed colors based on Donald Kaufman** CENTER: **Bathroom mirror and sink surround are cypress.** ABOVE RIGHT: **The living room is signature -crate bookcases, squared-off furniture.** OPPOSITE, TOP LEFT: **In the virtually unchanged guest room found in the house and refinished.** TWO VIEWS, OPPOSITE ABOVE RIGHT: **The owner's professional kitchen, where she "Going Solo in the Kitchen" classes.** OPPOSITE, BELOW RIGHT: **Jane Doerfer.**









BEFORE



AFTER



Main Floor Plan

1. Office
2. Library
3. Kitchen
4. Dining room
5. Living room
6. Hall
7. Porch
8. Bedroom
9. Bathroom
10. Bedroom

Second-floor master suite to be finished in the future.



a detached office and library—the ultimate luxury for me.

Hugh Jacobsen has perfect pitch for details. Everything was in scale. The house began with excellent proportions, but he made them better. He elongated and narrowed the front windows so that they enhance the view and make the rooms look more elegant; he detached and pivoted the ell to create my office hideaway; and he brought the roofline of the house forward to unite it with the porch, retaining its existing angles.

Whenever possible we saved money by recycling the original cypress and heart pine timbers, native woods that are virtually impossible to buy today. One hundred years ago, they were common [illegible] and their high oil content makes them [illegible]. Cypress has a lovely, warm tone that [illegible], so we used it to build the kitchen table [illegible] and the mirror frame and sink surround.

When the [illegible] the apparent simplicity that characterizes a Jacobsen dwelling actually is comp and expensive to achieve, but it is this exacting simplicity makes his designs so soul satisfying. I had hooked him; he hooked me. The only way I could afford to go on with project was to become my own contractor. During the ye took to complete the house, I worked with talented lo craftsmen such as Corky Richards and Charlie Ingle, who c cuted all the millwork and put in more time than I ever an ipated. I ended up with the house of my dreams at half original cost estimates.

Now in the evenings, when I rock on my front porch watch the sun set behind the shrimp boats and Apalachicola River, I thank fate and Hugh Jacobsen for m ing my move to the South so eventful and complete. And I not the only one who loves this house. The words my fi time visitors use—magical, beautiful, peaceful, serene—c firm my not unbiased opinion.





For the porch (ABOVE, FAR LEFT), Jacobsen even designed the lighting. ABOVE CENTER: Shutters allow for good air circulation. A narrow deck separates the two buildings. ABOVE RIGHT: Facade of the house seen from the shrimp-boat marina. BELOW: House seen from pond the owner dug. LEFT: Library/home office across the deck.

For more details, see Reader Information





Airy update

A modern addition to a vintage Spanish Colonial Revival house in Los Angele adopts and enriches the original vocabulary

Paul Lubowicki expanded
designer Susan String
Brentwood house with an
date addition that compl
the original 1920s desig
bedroom wing (THIS PAGE AN
OVERLEAF) telescopes into t
garden. Cubelike form abov
compact study. In the new b
(OPPOSITE), the soaring glass
made cozy by a low-ce
alcove where a beveled, sand
concrete fireplace





BY JEFF BOOK

PHOTOGRAPHY BY VICTORIA PEARSON

PRODUCED BY JODY THOMPSON-KENNEDY

The addition to Susan Stringfellow's house achieves a remarkable harmony, both in itself and in the way it meshes with the garden and the original structure, an early 1920s Spanish Colonial–style house. Spareness and serenity mark both portions. The new design realizes the old one's long-dormant potential with a grace that owes nothing to traditional mimickry, much less to postmodern mockery.

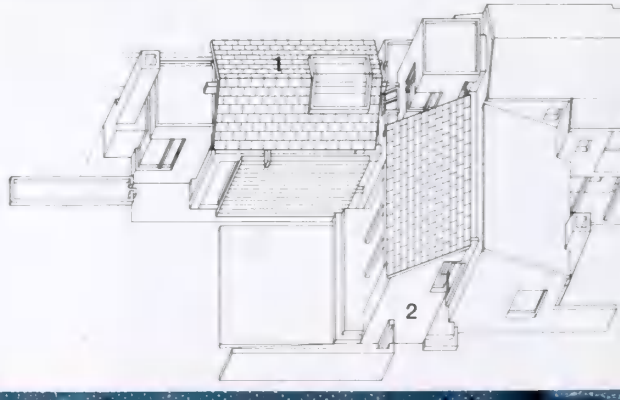






Floor Plan
1. Master bedroom suite
2. New dining room

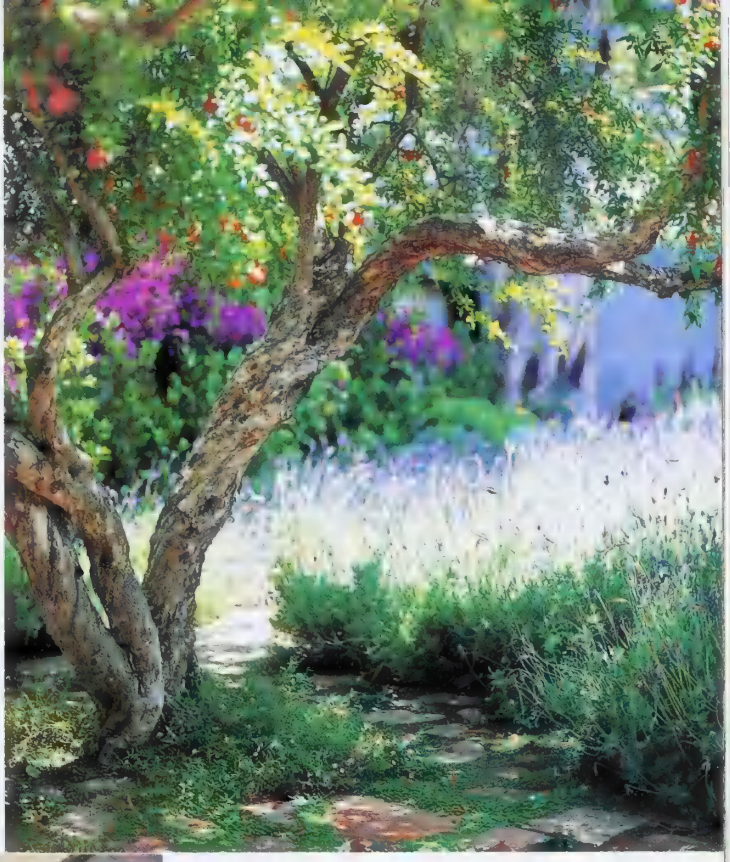
The addition is barely visible from the front of the Spanish Colonial–style house (TOP LEFT); its entrance is behind the blank wall. TOP RIGHT: In this pure, monastic new bedroom the undistracted eye is drawn to the high window that bel roof beam's weight. LEFT: Maximizing the flow of space, the wing's skylighted bath area is divided by an abbreviate wall. Plan, ABOVE: The addition is represented by the grid floor. Drawing, BELOW: New rooflines echo old rooflines; new L-shaped structure echoes old L-shaped structure.



Architects Susan Lanier and Paul Lubowicki are no strangers formal complexity (she worked for Morphosis, he for Frank ehry), but they share the owner's dislike of overdesigned spaces. We wanted a dialogue between old and new, not a debate," plains Lubowicki. Little of the addition is visible from the front the house, and the view from the back reveals almost nothing of e older structure. But where old and new meet, their affinity is mistakable. "The new structure is a more tailored version of the d," says Lanier. The addition, a crisply modernist interpretation the original building's vocabulary of plaster walls and wood tailing, expands the vocabulary to include leaded-copper roof ingles, limestone floor tiles, stainless-steel fixtures, and concrete. ssionate about materials, Stringfellow boosted her budget to grade them, but as a self-proclaimed minimalist she was as avid the architects in editing the design down to essentials.

Projecting into the back garden, lush with lavender and newly signed by Nancy Goslee Power, are several clean-lined rooms: e spacious dining room which replaces a screened porch; an airy droom wing pushing out still farther. A onetime balcony off an iginal upstairs bedroom is now a study. And everywhere—in ors and in skylights, at corners and atop walls—glass brings in rden views and daylight. Bridging the decades with ease, the sult is elemental—even timeless.

r more details, see Reader Information



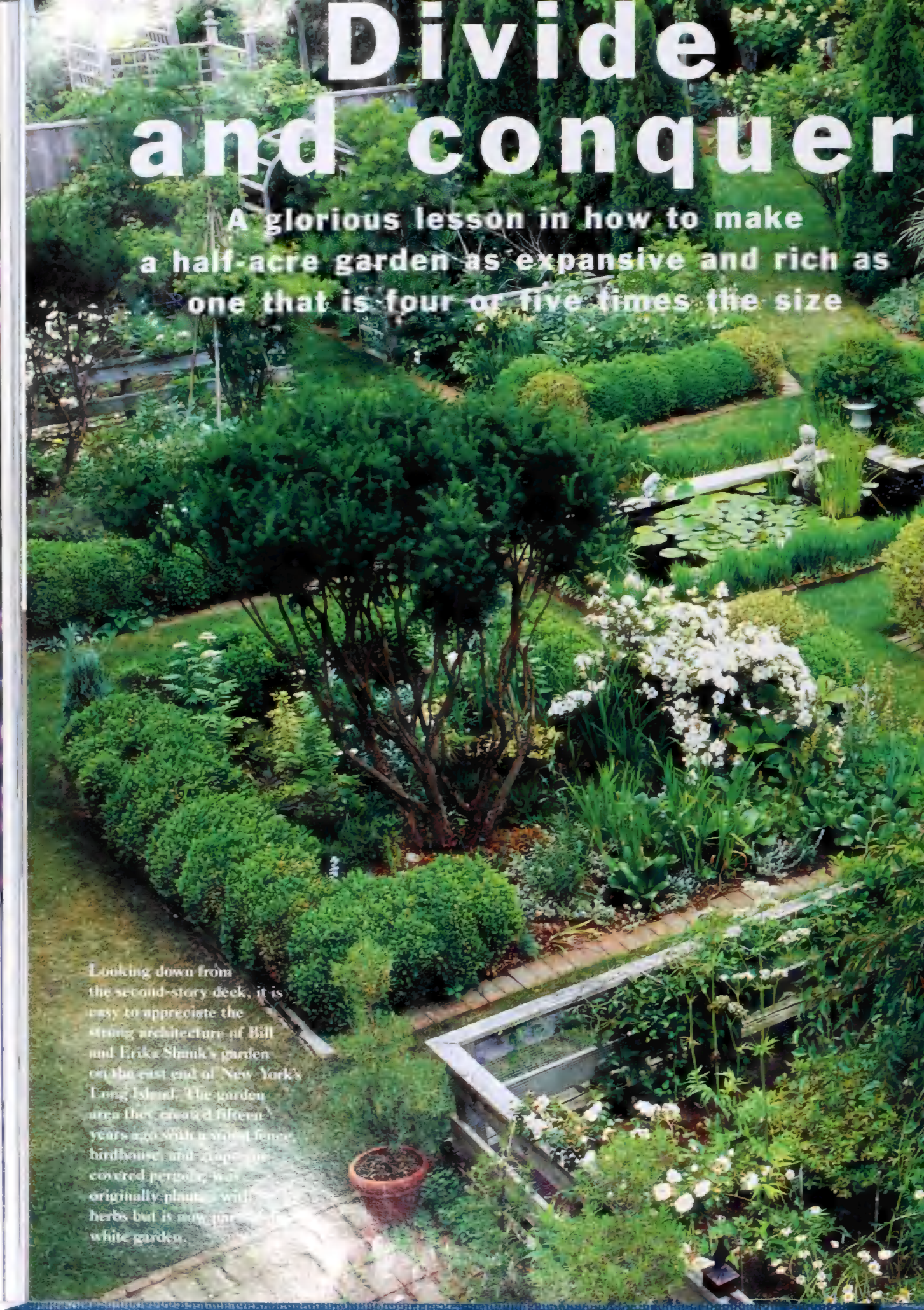


From the dining room (LEFT and BELOW), the living room in the original house can be seen. Occupying the space of a former porch, the dining room extends the living room and opens on the back garden through French doors. Stringfellow's passion for simplicity inspired her plywood-and-chimney-flue-block dining table. ABOVE: A gnarled pomegranate shades the terrace.



Divide and conquer

A glorious lesson in how to make a half-acre garden as expansive and rich as one that is four or five times the size



Looking down from the second-story deck, it is easy to appreciate the strong architecture of Bill and Erika Shunk's garden on the east end of New York's Long Island. The garden area they created fifteen years ago with a raised fence, birdhouse and grape-covered pergola was originally planted with herbs but is now part of a white garden.

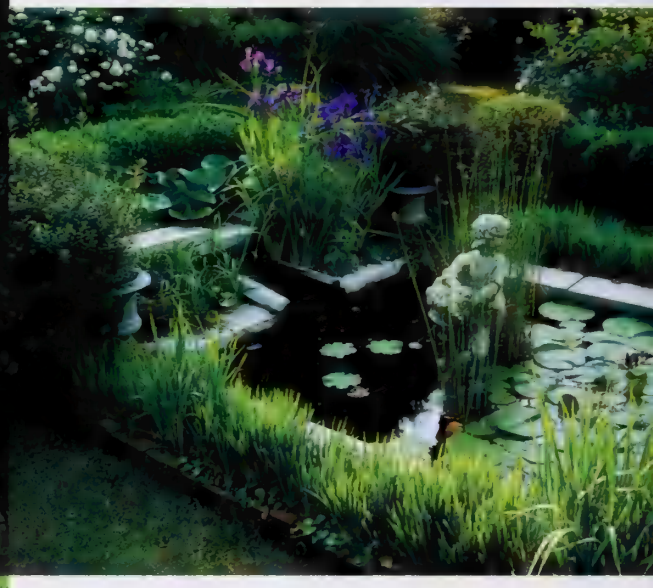


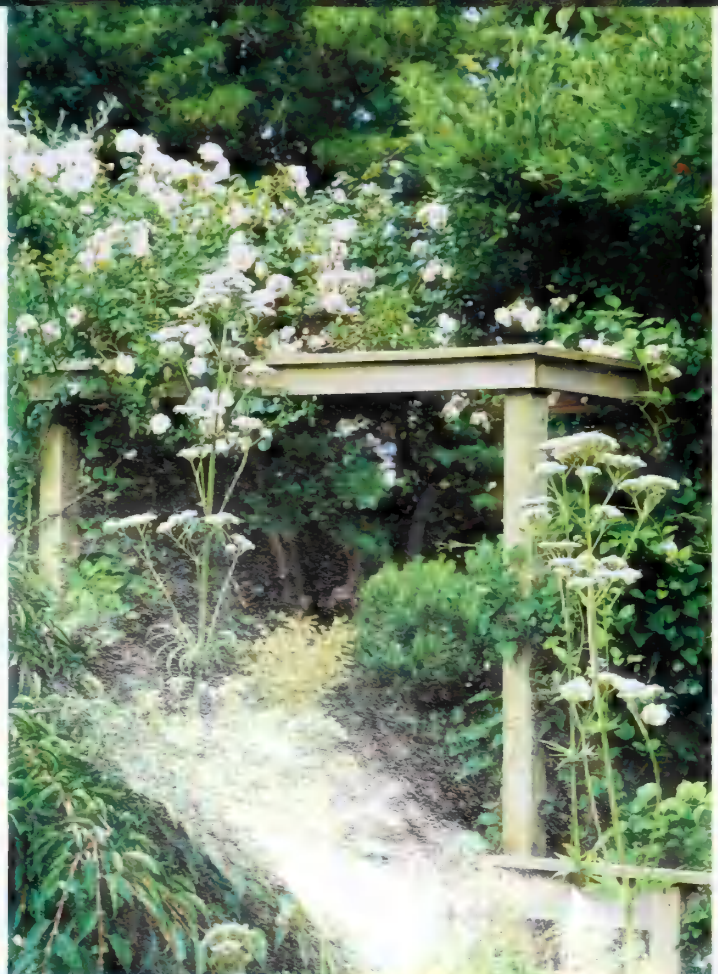


BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY KEN DRUSE

When you walk through Bill and Erika Shank's f gate and into their garden's green embrace, you find it imp sible to imagine that this lush, leafy enclave was once a flat cel of sandy soil growing only bittersweet and a few juniper is equally difficult to believe that the Shanks knew noth about gardening fifteen years ago when they began with a herb beds. They added on bit by bit until the garden encir their house. This approach could have been chaotic, but couple achieved a seamless landscape and in the process ated one of the most beautiful gardens on Long Island.

While the Shanks spent several years educating themse





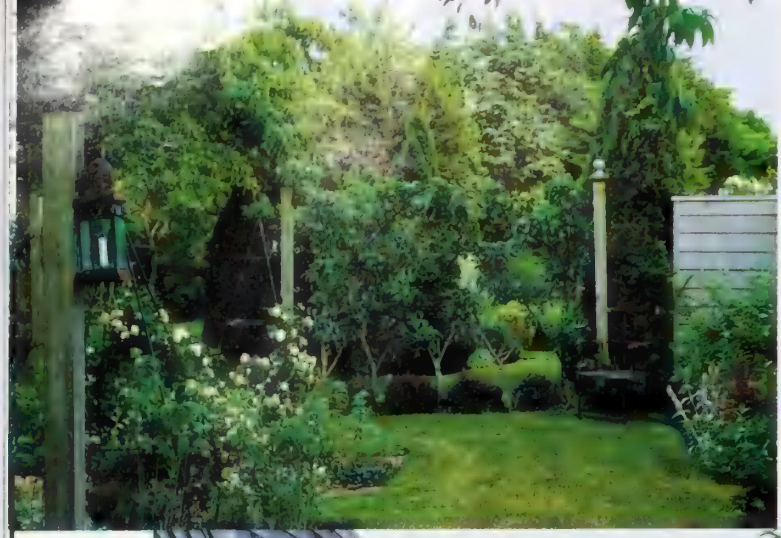
about flowers and plants (they still read voraciously and compulsive about visiting other gardens), they found it ea to design the overall plan. Partners in a Manhattan design dio, Bill and Erika had architectural training and underst how the gardens should relate to the house and to each ot Even the first herb plot matched the size and shape of the facade of the earlier part of the house. As they created outdoor rooms, the Shanks connected them with grassy pa which have recently been extended to create those long vi so popular in traditional landscapes.

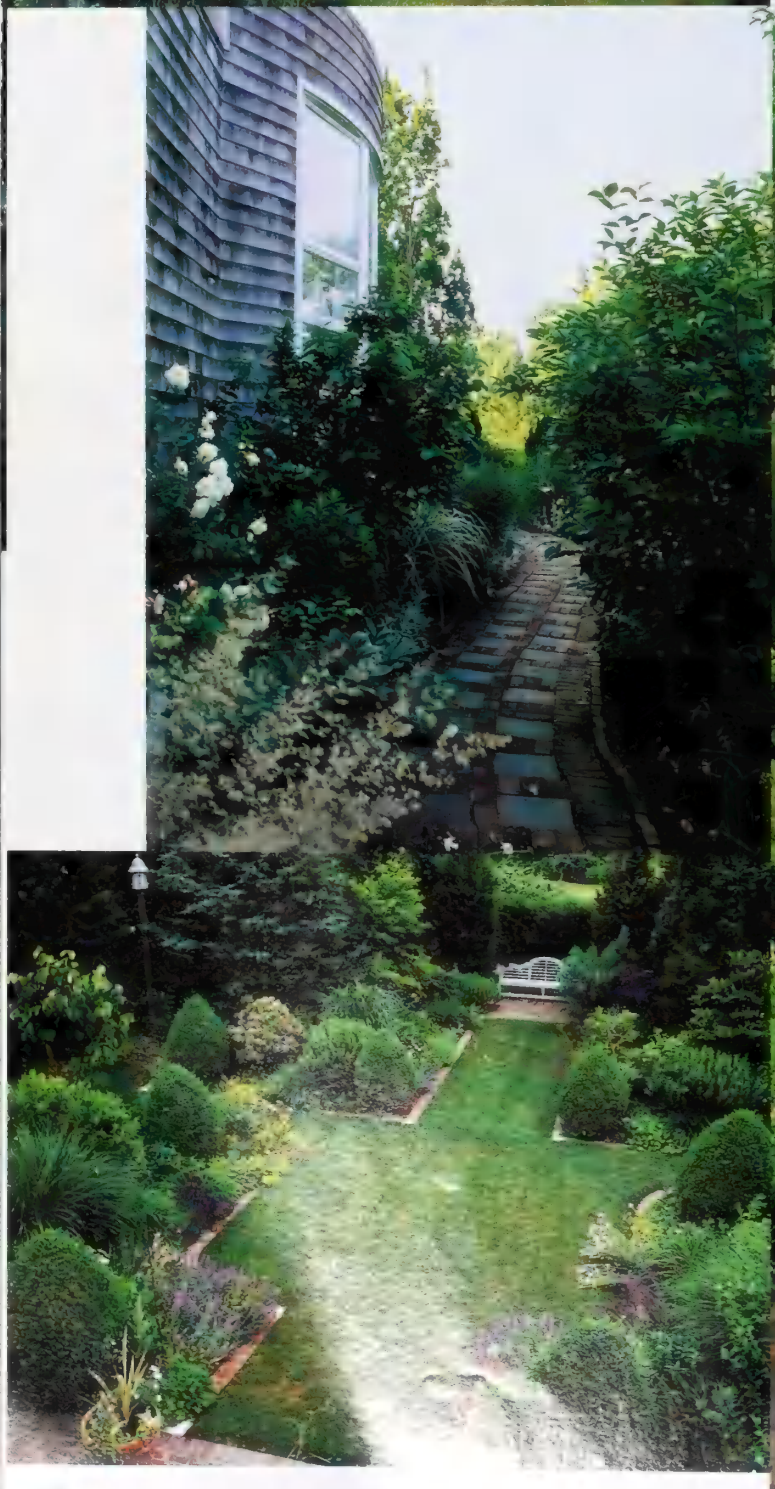
Erika points out that Bill lived in Rome for a year and classical influence is strong." She thought her own Bauh training in Germany would make her the more disciplined dener of the two until she discovered that Bill wanted white flowers. "I couldn't restrict myself that way," she say like color too much." Although the couple find they are h pier planting in separate areas—this is really a His and H garden—they admire each other's work and solve every ar tectural problem together.

A rose-festooned arch (TOP LEFT) **frames the grassy path between beds in Erika's garden. In Bill's whi garden** (ABOVE), **water lilies, lotus, and variegated reeds grow in the reflecting pool, and** (LEFT) **'New Dawn roses, actually palest pink, climb an arbor.** OPPOSITE: **A view of the reflecting pool, designed by Bill Shank, with *Valeriana officianalis* 'Alba' in the foreground.**

See page 143 for garden plan.











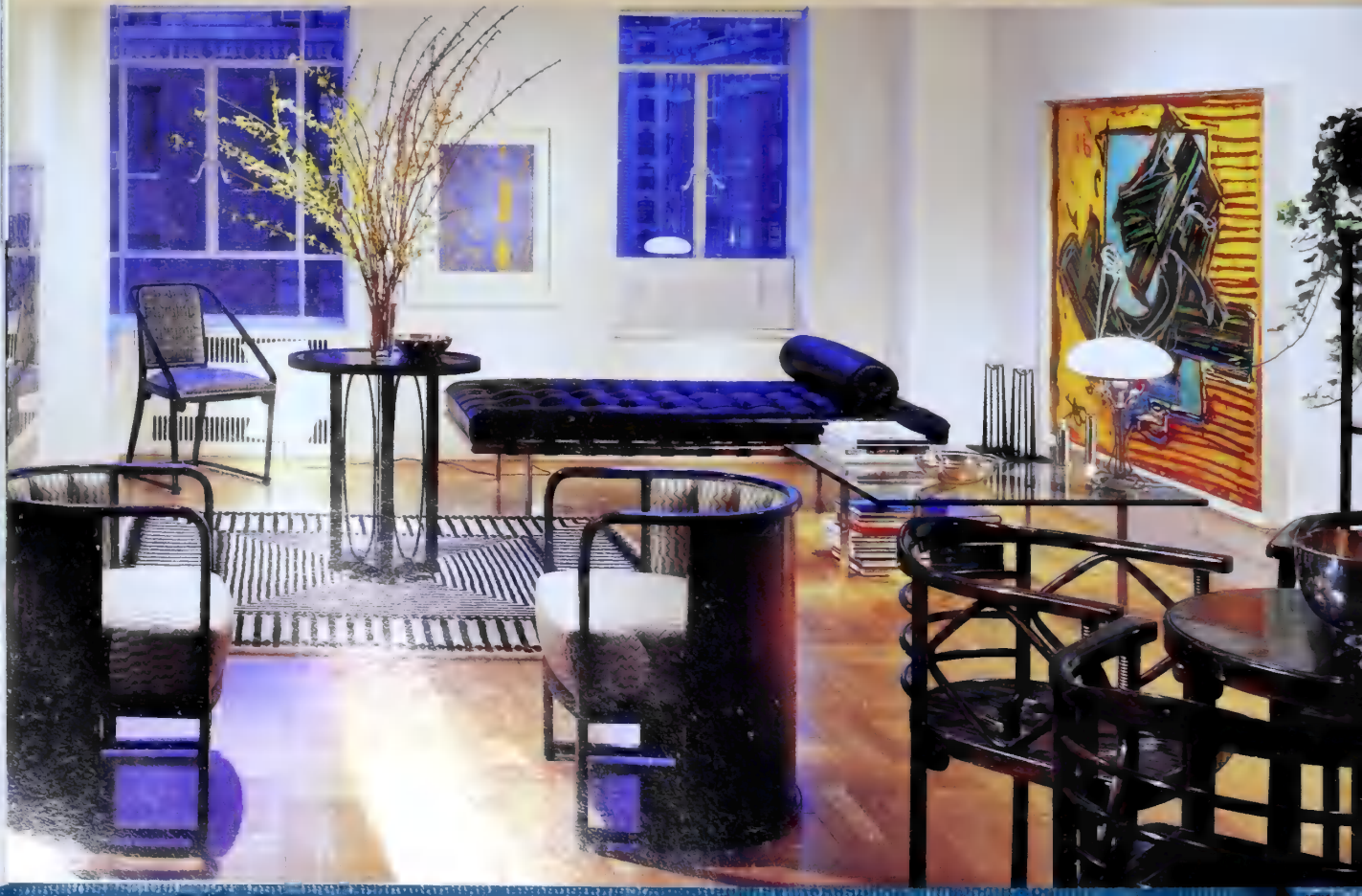
Touring the garden, this page, CLOCKWISE FROM LEFT: A newly planted Belgian fence—pear trees trained on wire in a lattice pattern—marks the end of on of Bill Shank's new gardens. A vivid border, planted against lattice panels screening the driveway, contains wh Bill calls "loud, vulgar flowers," including sunflowers, yellow canna lilies, and *Crocosmia* 'Lucifer.' On the terrac facing Erika's garden, grapevines climb the windscreen. Erika's beds, as seen from the second-story deck, are predominantly blue in early summer, but grow more colorful in late July. A bluestone and brick path runs along the front of the house. OPPOSITE: Brick pavers mark a round patch of lawn for the sundial.



Although the symmetry of borders and paths, hedges and trees makes the Shank garden calm and serene, joyful surprises—a Belgian fence with pear trees, a sundial in its own circle of lawn—ensure that the symmetry never becomes static



Family galler



Husband-and-wife architects create a stylish home for their surprisingly childproof modern design treasures

Josef Hoffmann's bentwood furniture, c. 1900, gives the entry gallery and living room of Thomas and Jean Parker Phifer's New York City apartment (ALL VIEWS) ■ stalky elegance set off by the luminous planes of their subtle remodeling.

BY MARTIN FILLER
PHOTOGRAPHS BY SCOTT FRANCES
PRODUCED BY SUSAN ZEVON

As long-suffering spouses of architects will testify, design professionals are not the easiest people to live with, always fretting about having just the right piece and placing it in just the right position. But what happens when architects are married to each other and, in the bargain, come from two very different areas of the profession? In the case of Jean Parker Phifer and Thomas Phifer, a shared admiration for each other's design philosophies—traditional v. avant-garde—has led to a deeper appreciation of each partner's point of view. Having two houses is a help.

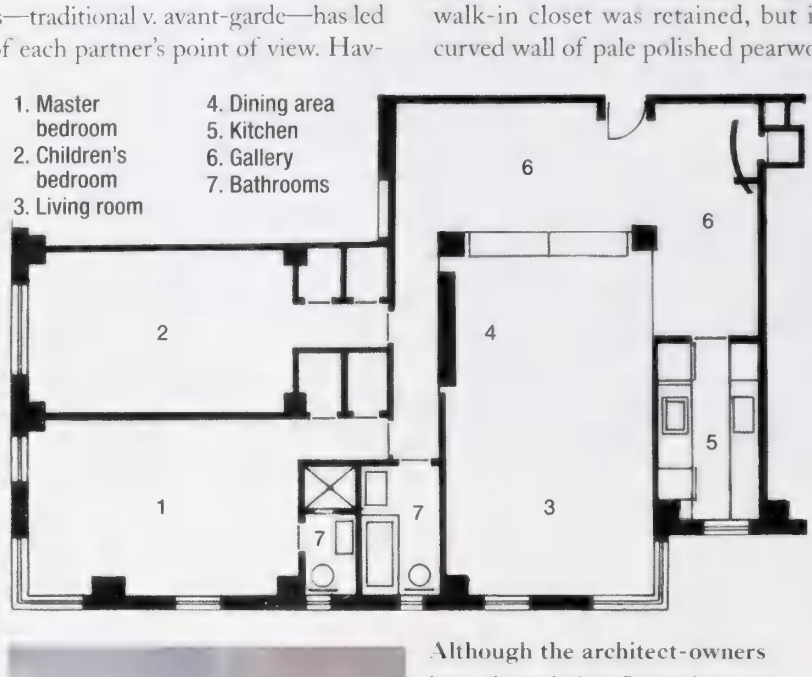
On weekends, Jean, a partner in the New York firm of Buttrick White & Burtis (which has done much of the architectural preservation work in Central Park) and Tom, a partner at Richard Meier & Partners (for whose new Barcelona Museum of Contemporary Art he was a principal), head for their Greek Revival country house in upstate New York, which is filled with the traditional antiques Jean had before they were married.

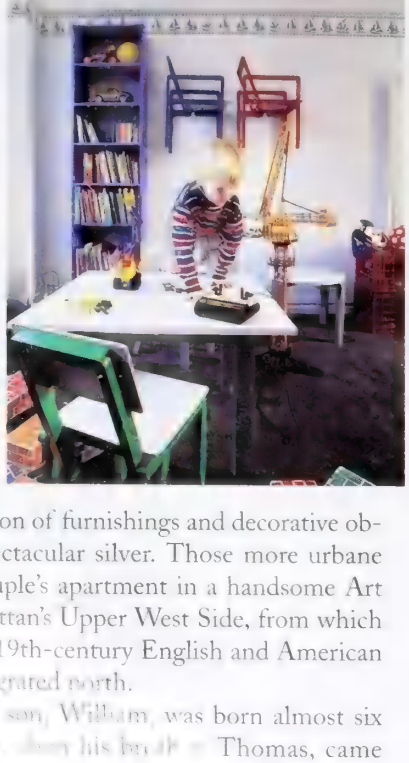
Tom, however, is involved in a long love affair with early modern design, particularly the turn-of-the-century bentwood furniture designed by the Viennese architects Josef Hoffmann, Marcel Kammerer, Koloman Moser, and Otto Wagner and manufactured by the firms of J. and J. Kohn and Thonet. One precious acquisition at a time, Tom has amassed a museum-worthy collection of furnishings and decorative objects, including some spectacular silver. Those more urbane pieces are kept in the couple's apartment in a handsome Art Deco building on Manhattan's Upper West Side, from which most of Jean's 18th- and 19th-century English and American objects have gradually migrated north.

After the Phifers' first son, William, was born almost six years ago, and especially after his brother Thomas, came along two and a half years later, it became clear that the boxy apartment wasn't geared to active children. Explained the father, "Two small boys really needed a lot of room to run, so we decided to clear the entry hall and dining gallery and make it more of a loftlike area."

The motivation doesn't show; far from looking like a child-proof interior, this extraordinarily sophisticated scheme seems more like a series of exquisitely considered backdrops. The objects take on a strong sculptural presence thanks to the subtle but powerful changes the Phifers have made. A few walls have been removed, others rebuilt as less-than-ceiling-height partitions to enhance the feeling of space behind them. The walk-in closet was retained, but is screened by a stunning curved wall of pale polished pearwood. The adjacent wall is covered in countless layers of pigmented plaster until the precise shade of periwinkle blue favored by the great Italian architect Carlo Scarpa was achieved (preceding page, top right).

For all the perfectionism, however, this turned out to be a great place for the kids, too. "This furniture looks fragile," says Tom Phifer, "but it has been around for ninety years now and is amazingly sturdy, even with our boys bouncing off the walls." Furthermore, there are very few fabric-upholstered pieces. Mies van der Rohe daybed in the living room is covered in black leather), and most of the decorative objects are metal, not glass or ceramic. And just to make sure the boys grow up with the right attitude toward living with good design, for their room Tom got the Vitra Design Museum in Germany to make copies of a Bauhaus children's chair the museum owns (stored here on wall pegs).





Although the architect-owners kept the existing floor plan (ABOVE), they removed some walls and altered others to open up the boxy sequence of spaces. LEFT: Five-year-old William Phifer plays in the bedroom he shares with younger brother Thomas. OPPOSITE ABOVE: Dark kitchen cabinets (BEFORE VIEW, LEFT) were painted white to brighten the compact galley (RIGHT). OPPOSITE BELOW: In the master bedroom, Mies van der Rohe chair, antique English chest, Sol Le Witt prints, Wilhelm Wagenfeld Bauhaus lamps. Pratesi linens.

There's no period atmosphere, thanks to the well-chosen contemporary works of art the Phifers mix in with their Vienese pieces. Big prints by Richard Diebenkorn, Sol Le Witt, Brice Marden, and Frank Stella and paintings by the brilliant newcomer Caio Fonseca provide an ideal counterpoint. As Tom Phifer points out, "It works because just as this art is completely of our time, this furniture was so completely of its own time that it still seems contemporary today."

details, see Reader Information



There's no period atmosphere, thanks to the well-chosen contemporary works of art mixed in with urbane early-modern furniture—big prints by Sol LeWitt, Frank Stella, and others









Fresh from the island











At the Outermost Inn on Martha's Vineyard, the catch of the day and vegetables from the garden are transformed into memorable meals

Favorites on the menu, CLOCKWISE FROM FAR LEFT: Black-eyed pea salsa, Parmesan polenta, and hummus-stuffed tomato make the vegetarian platter hearty. Dough for the daily oatmeal rolls rises in red clay pot-liners. A Brittany-blue flower box brightens a window of Larsen's Fish Market in Menemsha. Chunks of lobster, shrimp, and scallops stud the New England seafood chowder. The inn's kitchen garden. The copiously garnished striped bass with tarragon-mushroom stuffing. CENTER: Menemsha harbor, the island's picturesque fishing port.

BY LINDA DANNENBERG
PHOTOGRAPHY BY RICHARD FELBER
PRODUCED BY TOBY THOMPSON-KENNEDY AND LINDA DANNENBERG

"Up island" is the location of the wind-buffeted, gray-shingled Outermost Inn on Martha's Vineyard off the coast of Massachusetts. It's also the most apt description—in Vineyardese—of its easy, airy, unpretentious style. Perched high on a bluff overlooking the Gay Head cliffs, and in the shadow of the soaring Gay Head Lighthouse, the inn is as comfortable and welcoming as a sprawling family beach house. Built and run by Jeanne and Hugh Taylor, youngest brother of singers James and Livingston, the weathered inn is surrounded by twelve acres of fields and moors dotted with deep pink rosa rugosas. With its broad white porch and seven guest rooms, the place reflects the warmth, friendliness, and generous spirit of the proprietors. Childhood sweethearts, they met on the Vineyard, where Jeanne grew up and the Taylor family vacationed.

The heart of this captivating home-away-from-home is the kitchen, the domain of chef Barbara Fenner. A Vineyard native, graduate of the Culinary Institute of America, and longtime friend of Jeanne and Hugh's, Fenner spins out her signature



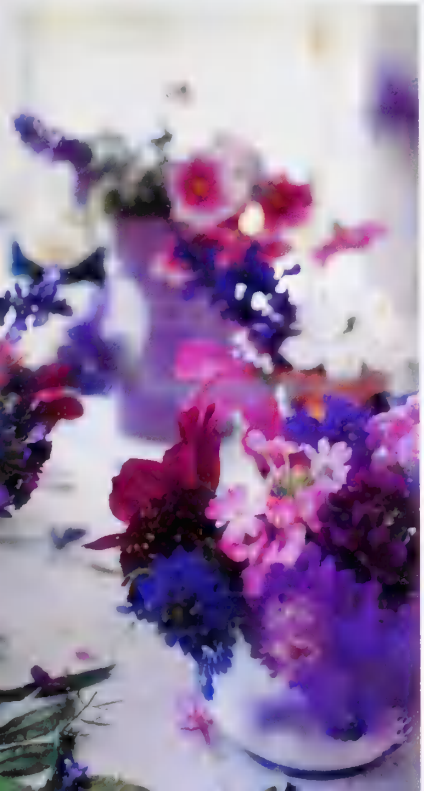












island cuisine that has earned the inn rave notices and enticed such visitors as Bill and Hillary Clinton and the late Jacqueline Onassis, whose home was nearby. Fenner's seasonal menus often include chunky New England seafood chowder, baked stuffed striped bass, a plentiful vegetarian platter, raspberry cheesecake, and nectarine-peach shortcake. Molasses-laced oatmeal rolls are always on hand. Fish, lobsters, and other shellfish are bought at the dockside fish markets of Vineyard Haven and Menemsha, where Hugh moors his catamaran, the Arabella. Vegetables and herbs come from the inn's kitchen garden. For many guests, dining at this lovely and remote outpost is a highlight of their island sojourn, and word of the pleasures of its simple fare have spread far beyond the Vineyard's craggy shores.

The smell of freshly baked bread and summer flowers spices the ocean air around the inn. CLOCKWISE FROM FAR LEFT: **Nectarine-peach shortcake is served on the porch. Fruit salad is an appetizer. Hugh Taylor aboard his catamaran, the Arabella. Raspberry cheesecake on English creamware. Blooms from the backyard annuals garden in ceramic pitchers from the flea market. Oatmeal rolls cool before they are served.** CENTER: **Hugh and Jeanne Taylor with their dog, Shelley, outside the screened kitchen doors.**

Recipes follow. For more details, see Reader Information



NEW ENGLAND SEAFOOD CHOWDER

- 2 pounds white fish fillets (bass, cod, or haddock), washed and cut into 2-inch pieces
- 2 cups fish stock
- ½ cup butter
- ¼ cup chopped onion
- ½ cup chopped celery
- ½ cup all-purpose flour
- 2 cups red potatoes, cut into ½-inch cubes
- 1 bay leaf
- 2 tablespoons chopped fresh parsley, plus extra for garnish
- ½ pound fresh sea scallops, coarsely chopped
- ½ pound shrimp, peeled, deveined, and coarsely chopped
- 1 pound minced clams
- ½ pound fresh lobster meat
- 3 cups half-and-half
- Salt and freshly ground black pepper

In a large heavy pot, place the fish and stock and bring to a boil. Cover pot and simmer for 4 to 5 minutes. Remove fish with a slotted spoon and set aside. Reserve the stock.

In a large heavy pot, melt the butter over medium heat. Add the onions and celery and sauté until tender. Add the flour and cook, stirring with a wooden spoon, for 4 minutes. Add reserved fish stock and mix well. Add potatoes, bay leaf, and parsley and cook until potatoes are tender, about 8 to 10 minutes. Add scallops and shrimp and cook until tender. Add minced clams and lobster meat and stir well.

In a saucepan, heat half-and-half over medium heat until hot and add it to the seafood mixture. Cook chowder, stirring frequently until slightly thickened and smooth. Season with salt and pepper to taste. Ladle chowder into serving bowls and garnish with remaining chopped parsley. Serves 8.

OATMEAL ROLLS

Chef Fenner bakes these rolls in red clay pot-liners which she buys at a local nursery. Before serving she places a soufflé cup of butter in the center.

- 1 cup rolled oats
- 1½ tablespoons butter
- 2 teaspoons salt
- ½ cup molasses
- 2 packages dry yeast
- About 6 cups all-purpose flour
- Oil
- 8 6-inch clay pot-liners
- Nonstick cooking spray

In a saucepan, bring 2 cups of water t
boil. Remove from heat and stir in the c
and butter. Let mixture stand for 1 hour.

In a large mixing bowl, place the salt
the oat mixture. Add the molasses and
aside the measuring cup without washing
Stir mixture thoroughly. Set aside.

In the measuring cup used for the molas
add ½ cup lukewarm water and the ye
(The sugar from the molasses will help
yeast work more quickly.) Allow mixture
sit for 5 minutes. Stir until yeast is dissolv
Add yeast to oatmeal mixture and comb
well. Gradually add enough flour so that
dough is as soft as possible without being
sticky to handle. Turn the dough out ont
lightly floured board or countertop, dip y
hands in flour and knead dough for 8 m
utes. Place the dough in an oiled bowl, tu
ing to coat the top. Cover the bowl wit



This really is Praline & Caramel.
So rich and creamy, just like our twelve
other indulgent flavors. And believe
it or not, they're all low-fat ice cream.
Pinch yourself.
With Healthy Choice® foods,
there is just one rule. Eat what
you like.




ht towel and let the dough rise in a warm
ot until doubled in size, about 1 hour.
Punch the dough down and knead it for 1
2 minutes. Shape the dough into small
lnut-size balls.
Spray clay pot-liners with nonstick spray.
ace dough balls in a ring around the inside
ge of pot-liners. Cover with a towel and let
ugh rise again until doubled in size, about
minutes to 1 hour.
Bake rolls in a preheated 375°F oven for 35
nutes or until golden brown. Serve rolls
rm in the clay pot-liners with butter.
akes enough to serve 16.

MUSHROOM AND TARRAGON STUFFED STRIPED BASS WITH HOLLANDAISE SAUCE

r fish:

- **7 tablespoons butter**
- **½ cup finely chopped onion**
- **3 cups sliced fresh mushrooms**
- **3 tablespoons fresh tarragon, or 2 tablespoons dried**
- **¾ cup dry white wine**
- **2 cups bread crumbs**
- **Salt and freshly ground black pepper**
- **1 4-to-5-pound striped bass filet, washed**

For hollandaise sauce:

- **3 egg yolks**
- **½ cup melted butter**
- **Freshly squeezed lemon juice**
- **Salt**
- **Cayenne pepper**

Prepare fish: In a 10-inch skillet, melt 4 tablespoons of butter over medium-high heat. Add the onions and mushrooms and sauté until limp. Add the tarragon and wine and bring mixture to a boil over high heat. Cook until liquid is slightly reduced, about 2 minutes. Remove from heat and allow to cool. Add the bread crumbs and season with salt and pepper to taste.

Place fish skin-side down in a baking pan large enough to hold it. Make a 1-inch-deep incision lengthwise in the thickest part of the fish. Stuff the mushroom mixture into the cavity. Add about ½ inch of water to the bottom of the pan. In a small saucepan, melt the remaining butter and drizzle it over the top of the fish and stuffing. Bake fish in a preheated 350°F oven for 35 to 40 minutes, or until fish is firm to the touch.

Prepare hollandaise sauce: In the top of a double boiler or in a bowl set over simmering water, combine egg yolks and 2 teaspoons water. Whisk yolks until slightly thickened. Gradually whisk in the butter and cook mixture over moderate heat until smooth and custardlike. If sauce seems too thick, add a little water. Remove from heat and season with lemon juice, salt, and cayenne pepper to taste. Serve sauce immediately with fish. Serves 4.

VEGETARIAN PLATTER

The platter consists of small portions of the following: Saffron Rice, Black-Eyed Pea Salsa, Greek Village Salad, Vegetables with Mustard Sauce, Marinated Asparagus, Broiled Eggplant, Stuffed Summer Squash, Hummus-Stuffed Tomatoes, and Parmesan Polenta.

SAFFRON RICE

This rice can be served as an accompaniment to the stuffed striped bass.

- **1 tablespoon butter**
- **1 medium onion, peeled and chopped** >



- 3 to 4 threads saffron
- ½ teaspoon salt
- ¼ teaspoon freshly ground black pepper
- 1 cup long grain rice

In a heavy casserole, melt butter over medium heat. Add the onion and sauté until soft, about 5 minutes. Add the saffron, salt, pepper, and 2 cups of water. Bring mixture to a boil, turn off heat, and allow mixture to sit for 5 minutes.

Return mixture to a boil and add rice. Cover and place casserole in a preheated 350°F oven for 15 minutes or until rice has absorbed all of the liquid. Serves 4 to 6.

BLACK-EYED PEA SALSA

- 2 cups cooked black-eyed peas
- ⅓ cup diced red bell pepper
- ¼ cup finely chopped red onion
- ½ cup finely chopped tomatoes
- 2 tablespoons minced jalapeño peppers (wear rubber gloves to do this)
- 1 tablespoon chopped fresh basil
- 1 clove garlic, peeled and minced
- 2 tablespoons olive oil
- 2 tablespoons tomato juice
- 2 tablespoons red wine vinegar
- 1 tablespoon lemon juice
- ½ teaspoon ground cumin
- ½ teaspoon chili powder
- ¼ teaspoon salt
- ¼ teaspoon freshly ground black pepper

In a large bowl, place all ingredients and blend well. Cover and refrigerate for at least 30 minutes. Serves 6 to 8.

GREEK VILLAGE SALAD

- 3 small firm cucumbers, sliced into ½-inch-thick rounds
- 3 medium tomatoes, quartered
- 1 small red onion, peeled and thinly sliced
- ½ teaspoon salt
- ¼ teaspoon freshly ground black pepper
- 4 tablespoons olive oil
- 1 tablespoon red wine vinegar
- 1 tablespoon lemon juice
- 1 teaspoon oregano
- 2 cloves garlic, peeled and minced
- 4 ounces crumbled feta cheese, about ½ cup
- ½ cup calamata olives

In a large bowl, combine the cucum tomatoes, and onions. Season with salt pepper. Set aside.

In a small bowl, whisk together the oliv vinegar, lemon juice, oregano, and garlic. the feta cheese and the olives and pour ture over vegetables. Toss well. Refrigerat at least 1 hour before serving. Serves 4

VEGETABLES WITH MUSTARD SAUCE

- 3 tablespoons garlic oil, recipe belo
- 1 tablespoon balsamic vinegar
- 1 tablespoon Dijon mustard
- 1 teaspoon Worcestershire sauce
- Salt and freshly ground black pe
- 1 head cauliflower, washed and greens removed
- 1 head broccoli, washed

In a small bowl, whisk together the g oil, vinegar, mustard, and Worcestershire. son with salt and pepper to taste. Set a

Separate the cauliflower and broccoli



rets. Steam the vegetables, covered, in a getable steamer or in a colander set over ling water for 5 to 8 minutes. Remove vegbles from steamer and place in a serving wl. Drizzle mustard sauce on top and toss ll. Serves 6 to 8.

GARLIC OIL

6 to 8 cloves garlic, peeled
2 cups olive oil

In a mortar, place the garlic and ¼ cup ve oil. With a pestle, pound and mash the lic and oil together for 1 minute. Transfer xture to a glass jar and add remaining oil. ver and allow mixture to sit for 4 days at m temperature. Strain the oil into a clean ss jar, cover and store at room temperature to a week. Makes 2 cups.

MARINATED ASPARAGUS

1 pound thin asparagus
¼ cup white wine vinegar
¾ cup lemon oil, recipe below
Salt and freshly ground black pepper

Break off the woody ends of the asparagus and discard. In a saucepan, place 2 inches of water. Bring water to a boil, add asparagus, and blanch for 2 minutes. Drain asparagus and immediately rinse in cold water. Drain asparagus again.

In a bowl, combine vinegar and oil. Add the asparagus and season with salt and pepper to taste. Serve at room temperature. Serves 4.

BROILED EGGPLANT

1 medium eggplant, cut crosswise into ½-inch-thick slices
¼ cup lemon oil, recipe below

On a lightly oiled baking sheet, arrange eggplant slices in one layer. Using a pastry brush, paint the top of each slice with the lemon oil. Broil in a preheated oven until tops are browned, about 2 minutes. Turn slices over and paint again with lemon oil. Return to oven and broil for another 2 minutes. Serve warm. Serves 4.

LEMON OIL

3 large lemons
2 cups olive oil

With a potato peeler, peel the lemons making sure you do not remove white pith. This should yield about ½ cup of lemon peels. Place the peels in a mortar with ¼ cup olive oil. With a pestle, pound and rub the peels and oil together for 1 minute. Transfer mixture to a glass jar and add remaining oil. Cover and allow mixture to sit for 4 days at room temperature. Strain the oil into a clean glass jar, cover and store at room temperature up to a week. Makes 2 cups.

STUFFED SUMMER SQUASH

2 small yellow summer squash, halved lengthwise
2 tablespoons olive oil
2 cloves garlic, peeled and minced
1 medium onion, peeled and chopped
1 medium red bell pepper, stemmed, seeded, and chopped
1 medium green bell pepper, stemmed, seeded, and chopped
1 tablespoon chopped fresh basil
1 teaspoon chopped fresh oregano
2 tablespoons chopped fresh parsley

>



3 tablespoons freshly grated Parmesan cheese
Salt and freshly ground black pepper

Scoop out the center meat of the squash, dice it, and set aside. Reserve the hollowed-out squash halves.

In a sauté pan, heat the olive oil over medium heat. Add the garlic, onion, peppers, and diced squash and sauté until tender. Place cooked vegetables in a bowl and blend in remaining ingredients. Set aside.

In a vegetable steamer or in a colander set over boiling water, cook the reserved squash halves for 5 minutes. Remove squash halves, place on a baking sheet, and stuff with reserved stuffing. Bake in a preheated 350°F oven for 10 minutes. Serve warm. Serves 4.

HUMMUS-STUFFED TOMATOES

1 15-ounce can chick peas, drained and liquid reserved
½ clove garlic, peeled
1 tablespoon tahini
3 tablespoons olive oil
2 tablespoons lemon juice
Salt and freshly ground black pepper
4 medium plum tomatoes, halved lengthwise and seeded
Black olives and fresh parsley for garnish

In a food processor fitted with a steel blade, combine the chick peas, garlic, tahini, olive oil, and lemon juice. Process until smooth. Alternatively, in a bowl mash ingredients as smooth as possible with a fork. Season with salt and pepper to taste. Add enough of the reserved chick pea liquid to give mixture a soft, light consistency. Fill tomato halves with hummus and garnish each with an olive and a sprig of parsley. Serves 8.

PARMESAN POLENTA

2 cups milk
1½ teaspoons salt
1¼ cups cornmeal
1½ teaspoons fresh thyme
⅛ teaspoon freshly ground black pepper
½ cup Parmesan cheese, preferably Reggiano
2 tablespoons olive oil

In a saucepan, place the milk, salt, and cups water. Bring mixture to a simmer medium heat. In a small bowl, place the c meal and stir in ½ cup water. Slowly add moistened cornmeal to the simmering mixture. Stir regularly until mixture begi thicken, about 3 minutes. Reduce the and cook mixture for 30 minutes, stirring ularly until very thick. Stir in remai ingredients. Pour mixture into an oiled 9 5-by-3-inch loaf pan and allow to c Cover with plastic wrap and refrigerate f least 3 hours or overnight.

When ready to serve, unmold polenta slice it into 1-inch-thick pieces. In a pan, heat the olive oil over medium-h heat. Add the polenta slices and pan-fry golden brown on both sides, about 6 mir per side. Remove from pan and cut each diagonally into two wedges. Serve w Serves 6 to 8.

NECTARINE-PEACH SHORTCAKE

½ cup all-purpose flour
½ cup cake flour
1 teaspoon baking powder

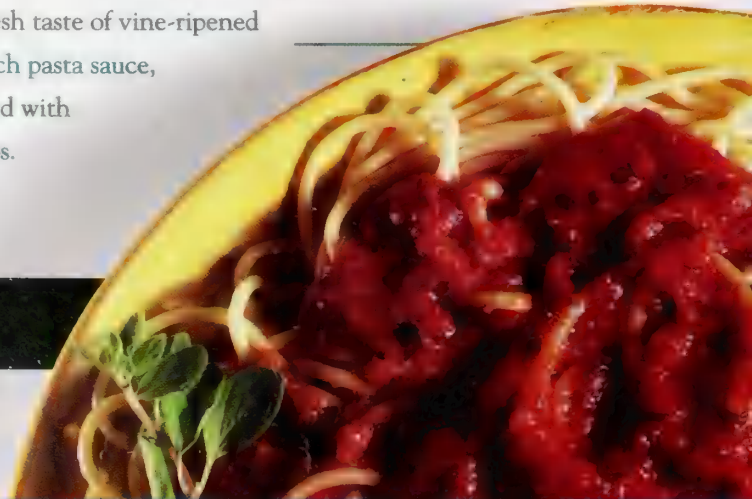


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- 1 teaspoon baking soda
- ½ tablespoons sugar
- 3 tablespoons unsalted butter
- ⅓ cup buttermilk
- 4 large nectarines, peeled and skin reserved
- ½ cup peach jam
- ¼ cup freshly squeezed orange juice
- Whipped cream
- Fresh mint sprigs for garnish

In a bowl combine the flours, baking pow-r, baking soda, sugar, and butter with a pas- cutter or your fingers. While mixing with poon, add just enough of the buttermilk to rn ingredients into a soft dough. On a lightly ured work surface, roll out dough to about nch thickness. Using a large biscuit cutter, t out 4 rounds. Place dough rounds on a king sheet and bake in a preheated 450°F en for 12 minutes. Cool on a wire rack.

Cut the peeled nectarines into wedges and ce in a bowl. Discard the pits. In a food ocessor fitted with a steel blade or blender, ce the reserved nectarine skin, peach jam, d orange juice and process until smooth. Pour sauce over sliced nectarines and combine well. Refrigerate until ready to serve.

To serve: Cut each shortcake in half horizontally and place bottom halves on individual dessert plates. Spoon nectarine sauce on top. Cover with shortcake tops, and garnish each with whipped cream and a mint sprig. Serves 4.

RASPBERRY CHEESECAKE

- 2 cups graham cracker crumbs
- 1 cup slivered blanched almonds, ground
- ¼ cup butter, melted
- 8 ounces white chocolate
- 2 pounds cream cheese, room temperature
- ½ cup plus 2 tablespoons sugar
- 4 eggs
- 2 egg yolks
- 2 tablespoons all-purpose flour
- 1 teaspoon vanilla
- 3 pints fresh raspberries
- 1 pint fresh raspberries, puréed

In a bowl combine the graham cracker crumbs and ground almonds. Add the butter and mix well. Press the mixture into a 10-inch springform pan and set aside.

In a metal bowl, set over barely simmering water, melt the chocolate, stirring until smooth. Remove the bowl from the heat and set aside.

In a large bowl, beat the cream cheese with an electric mixer until light and fluffy. Add the sugar, and beat in the eggs and egg yolks, one at a time, beating well after each addition. Beat in the flour and the vanilla. In a slow stream, add the melted chocolate, beating until well combined.

Scatter 2 pints of raspberries over the bottom of the crust and pour the filling over them. Drizzle ¼ cup of the raspberry purée over the top of the filling and run a knife through the batter, marbleizing the two mixtures.

Bake the cheesecake on the middle rack of a preheated 325°F oven for 1 hour, or until top is firm to the touch. Let cheesecake cool in the pan, then refrigerate it, loosely covered, overnight. When ready to serve, remove side of pan. Serve with remaining raspberry purée and whole raspberries. Serves 8 to 10. ■



Summer salsas

Salsas, relishes, and chutneys have taken over from *beurre blanc* and other high-fat sauces, proving that low fat can be just as flavorful and satisfying. Here to zip up your summer foods are salsas from Marian Burros's new book, *Eating Well Is the Best Revenge* (Simon & Schuster).

BLACK BEAN AND PINEAPPLE SALSA

Serve with grilled or broiled swordfish, tuna, or chicken.

- ¼ to ½ jalapeño or serrano pepper, stemmed, seeded, and minced (wear rubber gloves to do this)
- 1 teaspoon ground coriander
- 1 teaspoon ground cumin
- 1 tablespoon rice vinegar
- 1 15-ounce can no-salt-added black beans, rinsed and drained
- ½ small fresh pineapple, peeled, cored, and diced
- ⅓ cup finely diced onion
- ½ cup finely diced red bell pepper
- ½ cup finely diced yellow, orange, or purple bell peppers
- ¼ cup chopped fresh cilantro

In a nonreactive bowl, combine jalapeño, coriander, cumin, and vinegar. Stir in the beans, pineapple, onion, and peppers. Refrigerate until ready to use. Just before serving, add cilantro and mix well. Serves 2.

PINEAPPLE CUCUMBER SALSA

Serve with grilled or broiled swordfish, tuna, or chicken.

- 1 teaspoon sugar
- 1 teaspoon rice vinegar
- ½ fresh pineapple, peeled, cored, and finely diced, about 1 cup
- 4 ounces seedless cucumber, washed, ends trimmed, and diced
- 1 shallot, peeled and minced

In a bowl, combine sugar and vinegar. Add remaining ingredients and mix well. Refrigerate until ready to use. Serves 2.

BEAN PAPAYA SALSA

Use as an accompaniment to sautéed soft-shell crabs.

- 2 papayas, peeled and cubed
- ¼ fresh ripe pineapple, peeled, cored, and cubed
- ½ jalapeño pepper, stemmed, seeded, and minced (wear rubber gloves to do this)
- 1 tablespoon coarsely grated fresh ginger
- 1 teaspoon brown sugar
- 1 tablespoon freshly squeezed lime juice
- 1 15-ounce can black beans, drained and rinsed
- 2 tablespoons chopped fresh cilantro

In a bowl combine the papaya and pineapple. Add the jalapeño and ginger. Stir in the brown sugar and the lime juice. Add the beans and combine well. Fold in the cilantro. Serves 2.

PEACH SALSA

Serve with grilled turkey, chicken, or pork.

- 1 teaspoon brown sugar
- 1 tablespoon fresh lime juice
- 1 tablespoon coarsely grated fresh ginger
- 2 tablespoons chopped fresh cilantro
- 4 large ripe peaches

In a bowl, stir together the brown sugar and lime juice. Add ginger, cilantro, and peaches and stir to mix well. Serves 2.

GAZPACHO SALSA

A thicker version of gazpacho soup; can be used year-round with grilled salmon.

- ¼ pound Kirby cucumber, washed, ends trimmed, and quartered
- 1¼ cups chopped red bell peppers
- ⅓ cup chopped red onion
- 6 ounces ripe cherry tomatoes, washed and stemmed
- 1 large clove garlic, peeled
- 1½ teaspoons Worcestershire sauce
- 2 tablespoons red wine vinegar
- ⅛ teaspoon salt, optional

In the work bowl of a food processor fi with a steel blade, combine the cucum peppers, onion, tomatoes, and garlic. Pro until the vegetables are finely chopped. P chopped vegetables in a bowl and sti remaining ingredients. Serves 2.

SUNSHINE SALSA

Serve with grilled swordfish, tuna, bluefish, or mackerel.

- 5 ounces whole yellow, orange, or re bell peppers
- ½ pound mixed red, yellow, or cherr tomatoes, washed, cored, and dice
- 2 sprigs fresh basil, washed, dried, and minced, about ¼ cup
- 6 to 7 sprigs parsley, washed, dried, and minced, about 2 tablespoons
- 4 Italian, French, or Greek olives, pitted
- ½ teaspoon capers, rinsed and drain
- 2 teaspoons freshly squeezed lime ju
- 1½ teaspoons balsamic vinegar

Wash, stem, seed, and dice whole pepp In a bowl, combine peppers with remain ingredients. Serves 2.

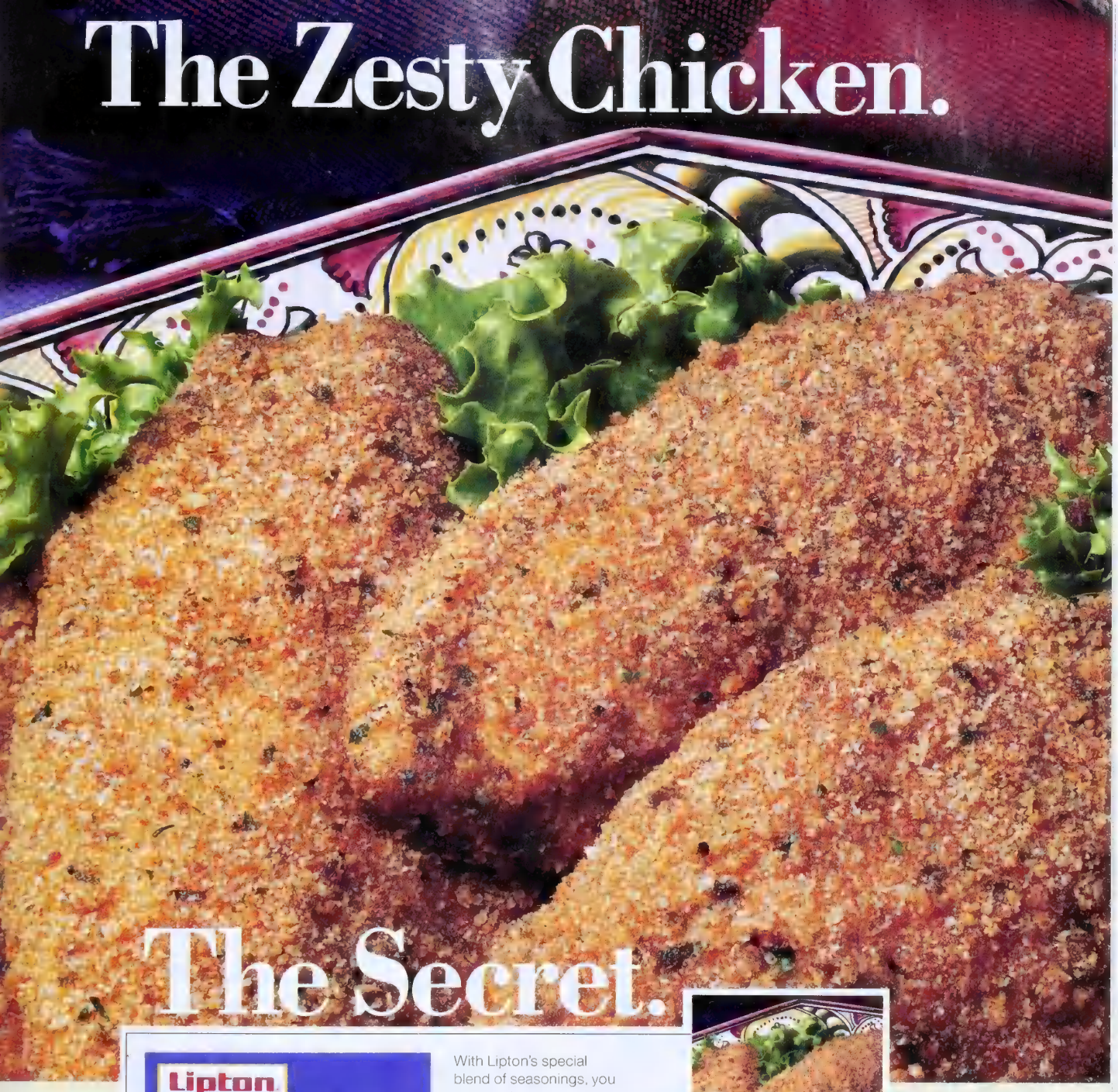
PINEAPPLE MANGO SALSA

Use as an accompaniment to sautéed or grilled soft-shell crabs.

- ½ large ripe pineapple, peeled, cored and diced
- 1 ripe mango, peeled, pitted, and di
- ½ jalapeño pepper, stemmed, seeded and minced (wear rubber gloves to do this)
- 2 tablespoons finely chopped red on
- 1 tablespoon freshly squeezed lime ju
- 2 tablespoons chopped cilantro
- Freshly ground black pepper to ta

In a bowl combine the pineapple a mango. Add remaining ingredients and well. Serves 2. ■

The Zesty Chicken.



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- 4 boneless skinless chicken breast halves (about 1 lb.)
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- 1 envelope Lipton Recipe Secrets Fiesta Herb with Red Pepper Soup Mix
- ½ cup plain dry bread crumbs

Preheat oven to 350°. Dip chicken in melted margarine, then in Fiesta Herb with Red Pepper Soup Mix combined with bread crumbs. In 13 x 9-inch baking or roasting pan, arrange chicken; drizzle with remaining margarine. Bake 20 minutes or until done. Makes about 4 servings.
Variation: For Cheesy Chicken Breasts, substitute ¼ cup grated Parmesan cheese for bread crumbs.

Lipton® Recipe Secrets® Fiesta Herb with Red Pepper. The Secret Good Cooks Know.

Hail to the Hoosier



This freestanding kitchen cabinet was first made in Indiana in the 1890s, and by 1920 millions were in use. Today, Hoosiers are star in the nostalgia market

BY CELIA MEGER

Certain furnishings are as integral to the American home as freckles to a Norman Rockwell illustration. Think of the candle mold and the spinning wheel of colonial days, the claw-foot bathtub and the gaslight of 100 years later.

The Hoosier cabinet is an icon of America's 20th century. During its heyday in the early 1900s, the freestanding, multi-purpose kitchen unit became a symbol of th domesticity, and mother love—the kind of bo geois symbol Sinclair Lewis's Carol Kennicott m have ditched in a fit of bohemian redecorating in 1920 Midwest novel *Main Street*.

Heydays can have echoes, and today antiq and auction-goers are showing increasing enth asm for Hoosier cabinets. Many families that h inherited them guard them as jealously as they grandmother's china and great-great-grandfath Civil War rifle. If they decide to sell a Hoo cabinet, they should ask between $650 for a r of-the-mill model and $2,500 for an elabo oak piece in mint condition: intact hardware all of the numerous components—racks, b tambour doors—as well as the original fin

The earliest Hoosiers were unpainted poplar, gumwood, or maple with a waxed fin later, painted and enameled versions appeared.

"I remember as if it were yesterday my grandmother bak pies and preparing food at her Hoosier back in Indian Iowa," says Gary Hahn, who also remembers the years w the Hoosiers—well-used, broken down, relegated to barn basements—had little or no value. Hahn owns Muff's wife's grandmother's nickname), a restoration-hardware Hoosier cabinet emporium founded in 1971 in Orange, C fornia. This is the country's leading purveyor of Hoo replacement hardware, and its very existence is a sign of the



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Hoosier cabinets knew no ethnic boundaries. On their work-tops Jewish housewives rolled out* rugelach; *Italia immigrants made pasta; African-Americans cut biscuits

cabinet's renaissance. Another sign is the 1988 state fair blue ribbon won by Miss Terry Upperman of Anderson, Indiana, who restored one as a 4-H project.

"I'd own three if I had the room," says Betty Boote, a country weekender and managing editor of this magazine, who keeps two Hoosiers in her 19th-century former parsonage in upstate New York, one in the kitchen and one in the dining room. "Every summer we visited my two aunts in Greensboro, North Carolina, and they had a white enamel one. They had a lot of furniture I wish I had!"

Hoosiers are descended from 19th-century baker's cabinets. They incorporate kitchen worktables with drawers underneath and an upper cupboard with shelves plus large bins for flour and sugar. Some of the earliest models were made in 1898 by the Hoosier Manufacturing Company in Albany, Indiana, on the site of a former bicycle factory. The cabinets, which were soon being produced by numerous other firms such as Sellers, Napanee, Plainview, and Boone, acquired their generic name from the Albany outfit, which was soon relocated to New Castle 25 miles south. Surrounded by farmland, the Hoosier company eventually grew to the size of several city blocks, with 1,300 employees, 50 traveling salesman, thousands of authorized dealers nationwide, and even an English representative.

By 1920, two million Hoosier company cabinets had been sold. They knew no ethnic boundaries. On their ingenious enameled pullout work-tops, Jewish housewives rolled out *rugelach*; Italian immigrants made pasta; African-Americans cut biscuits and frying chickens; and Swedish-Americans shaped meatballs.

Like this ethnic mix, the cabinets seemed uniquely American. Advertisements didn't hesitate to call them "pioneering." The Hoosier catered to American mobility—the national tradition of uprooting at a moment's notice in search of a better life. Early in this century much of the movement was to cities, where the compact Hoosiers were a welcome component in apartment living. Inventive manufacturers were constantly devising ways to include ever more conveniences: sugar-lump crushers, flour sifters, fold-out ironing boards, bill hooks, cookbook holders, revolving spice racks.

The distribution of the cabinets was a model of modern American entrepreneurship. The growing demand was met by some of the earliest assembly-line production methods. Standardization helped boost output and sales. A cleverly organized mail-order business as well as a well-trained sales force made the offer of [illegible] way of a down-payment plan (or "club") hard to refuse.

In a time when [illegible]d chores were beginning to be dignified and taught as "[illegible] economics" or "domestic science," Hoosier [illegible] the scientific aspects of their products. In ads the Hoosier cabinet's time-sav function was trumpeted above all else. Time studies, a c temporary fad, revealed that of the 2,113 steps taken in average kitchen every day, 1,592 could be saved with the aic a Hoosier. Since a typical housewife prepared three hot m daily—as well as baking, laundering, ironing, cleaning, tending to her children—saving time and labor was a sell point. Her Hoosier, it was suggested, could become an orga zational wonder. Advertisements touted its ability to hold "to 400 articles," with tempting baker's-chocolate squares h above children's reach, canisters in graduated sizes, racks pot covers inside the bottom door, and a lidded bread among other drawers. Casters on the legs facilitated cleani

In 1920, the year American women got the vote, the Hoo company advertised its cabinets as intended "For the Good All Womenkind." One ad, which featured a matching din set, asked "Are you fitting your daughter by experience example to be a successful homemaker?" If the home wa far as women were supposed to venture, no one said that t couldn't be transported by their Hoosier cabinets to styli cally exotic places and distant times. There were Spanish-s cabinets and Napanee's Dutch Kitchenet with etched gl Louis XVI hybrids; and stencil decorations evocative Wedgwood china.

Hoosier cabinets were casualties of their own success. T sparked the phenomenon of built-in kitchen cabinets, whic still with us. Nowadays, says Ohio-born *New Yorker* wr Susan Orlean, Hoosiers "are real folk art. My heart leaps w I see one. They bespeak a whole world of working-c homes." When Orlean moved to a Manhattan apartment w a small kitchen from roomier digs in Boston several years a she and her husband were forced to store their Hoosier in basement. "It just means we *have* to get a country house," laughs. "It needs a home where it will be happy."

Happy homes vary. In SoHo lofts, Hoosier cabinets h been turned into room dividers. New parents use them changing tables in the baby's room. A country-cooking M hattan restaurateur keeps one to display her best-selling ja

Garnering the most excited comments on a recent Sag H bor, New York, benefit house tour was a white-pain Hoosier cabinet with a row of cookbooks on top and weig old stoneware pickle crocks for bookends. "Nothing else go much attention—this piece makes many people nostalgic," owner explains, "including me. I still follow the same spo cake recipe my grandmother used when she had her Hoos My cabinet says home to me." ■

Celia McGee writes about design for a variety of publications is completing a book on the interiors of late-19th-century Amer



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Compact kitchens

Two shipshape spaces—each with a warm, inviting personality—offer convenience and a wealth of storage space





Golden-hued wainscoting unifies walls and cabinets in a Baltimore kitchen (LEFT), making the room seem larger. ABOVE: The plate rac between upper cabinets breaks up the closed storage. BELOW: Ne entry with a wall of storage gains light from a long window.



BY CARA GREENBERG

Not long ago, the sought-after home kitchen was a glorified cooking machine with miles of countertop, gleaming copperware, and more tile than a Turkish bath. These days, it seems some of the most appealing kitchens are the modest ones. The two shown here have a warmth the eighties power kitchen never had, yet each is home to a serious cook.

The kitchen on this page, in a historic Baltimore carriage house, is an 8-by-10-foot L. Owners Jim and Christine Wright, spend much of each evening here, relaxing with popcorn and drinks after work, then fixing dinner and eating.

"A small space is best kept very simple, but with nice detail," says Peggy Wanamaker of West Brooksville, Maine, who designed the Wrights' kitchen with her husband, architect Christopher Raphael.

To unify the little room, tongue-and-groove wainscoting common to cabins on Maryland's Eastern Shore—but used on the nonbeaded side for a ribbed look—was chosen for the walls, backsplash, upper cabinet doors, even the front of the refrigerator. The lower cabinets cont the deep teal color of the Viking s A classic L configuration for the a ances maximizes efficiency.

The space crunch was eased by ad a small entry/mudroom with a mi wall of storage. Six feet square and n 8 feet high, its super-pantry can everything from dog food to crab po the Thanksgiving turkey roaster.



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the essentials. Supplemented by a drawer unit by the sink for fresh vegetables. And a separate freezer drawer devoted to the kids' popsicles. With Sub-Zero, your family's no longer limited to one central refrigerator. Our new integrated units fit anywhere you can fit a cabinet or drawer. And they not only blend in, they completely disappear. Which means standing before one is more likely a sign of appreciation — than indecision. To find out more, call 1.800. 444.7820. Sub-Zero. The world's best built refrigerators.

SUB-ZERO

The kitchen in designer Anthony Antine's 1920s English cottage–style house in Palisades, New Jersey, was wide enough (10 feet) to line both walls with appliances, including two dishwashers and two sinks for twice-weekly dinner parties—but not quite wide enough for the center island he originally envisioned.

"It's a wide galley kitchen, basically," says Antine, who turned the room's potentially awkward 22-foot length into a virtue. He punched out the entire end wall, replacing it with a small-paned window that offers a million-dollar view of the Hudson River and the towers of Manhattan. An eating area at that end, with a circa 1840 breakfast table and turn-of-the-century maple chairs, is flanked by floor-to-ceiling storage visible behind sliding French doors.

That left a more compact, workable area for a triangular arrangement of appliances. "I don't always believe in using a perfect triangle, but in this case it worked," says Antine. The main si with dishwashers flanking it, and refrigerator, clad in a sheet of milk gl are on one side. A Dynasty commer stove sits at the apex of the triangle the opposite wall. ■





In a New Jersey kitchen (LEFT), pecan-stained wood floors are warm and easy on the legs. ABOVE: The glass end wall makes the room seem boundless. BELOW: Sliding French doors reveal china.







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Continued from page 93





Designer Nancy Mullan took a long narrow space (BEFORE, LEFT), and subdivided it into a kitchen-family room (PLAN, ABOVE) armed with the latest equipment.

Floor Plan

1. Dining room
2. Family room
3. Kitchen
4. Sub-Zero modular refrigerator-freezer
5. Aga range
6. Miele dishwasher
7. Franke sink
8. IBM computer
9. IKEA table and chairs



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new 18th Century Collection. employed classic Gustavian des details—painted furniture and wall p els, bleached floors, minimal winc treatments, humble checks and toile to instill a tranquil charm.

Mullan added cabinets of her c design that look as though they, too, h stood the test of time, along with dur stone countertops and five differ shades of gray paint to help the furni blend seamlessly with the setting. In dining room, she installed chair rails picture moldings. For more daylig Mullan replaced several frosted wind with clear glass and put a big casem window in the dining room.

Although the rooms are rooted in 18th-century Scandinavian sensibi they were designed to address a distin 1990s way of life, where much more t cooking takes place in the kitchen. No fax, television, and home computer considered as essential as a good k and a whisk. By expanding the defini of kitchen to include a home offic sofa, and banquette with storage unc neath, and a table for work or eati Mullan put the emphasis on living. concealed certain components, cam flaging Sub-Zero's new refrigerator freezer modules with cabinet pan recessing the computer monitor into wall. She also zoned the lengthy sp into areas for different functions. "C temptation with a space this larg to make a large kitchen, which is a r take," advises Mullan. "Keep the wo space triangle to a minimum—twelv twenty-six feet—so you're not having walk 100 feet across the kitchen."

One of the biggest surprises i showhouse traditionally filled w trade-only furnishings was the appe ance of pieces from IKEA, the ma market retailer. It was probably a first Kips Bay, but then authentic per reproductions are also a first for Swed marketer IKEA. Lars Sjöberg, the cu tor of the National Museum in Sto holm, selected the originals to be u as prototypes for the IKEA collect and carefully oversaw the line-for- reproductions. The assortment featu the kind of versatile pieces that work well in modern-day interiors as they in Sweden circa 1770. ■

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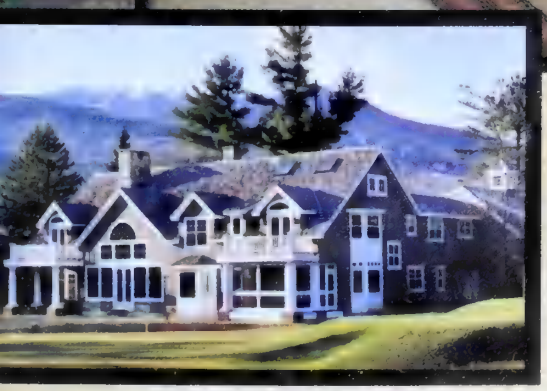
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Small miracle

Faced with a minuscule kitchen and nowhere to expand, a designer retrofitted her space to her exacting requirements

BY TRACIE ROZHON



Measuring a mere 76 inches by 76 inches, Stephanie Stokes's kitchen is home to no less than 22 drawers and 11 cabinets. Yet this dizzying amount of storage space does not render the small kitchen claustrophobic. In fact, with its mirrored backsplashes and glossy black granite countertops, the space seems larger than it is.

"I can serve sixty people from this little kitchen," said Stokes, an inte designer, who rents the loftlike New studio apartment and, for $36,000, c pletely redesigned the windowless sq room to fit her own specialized ne

To brighten the room, dark enoug grow mushrooms, Stokes increased wattage: The metal pot rack holds only mammoth frying pans and mi spoons, but twin brass hanging ligh well. The tiny (18-inch) peninsula does double duty: it offers more cou space and houses two cabinets with p out trash bins.

Cabinets edge all the way to the ei foot ceiling. A broom closet was rip out and the 28-inch-deep recess filled with nine drawers. The top dr ers—reached by a ladder tucked awa the kitchen's only previously exis closet—house light bulbs, exten cords, paper towels, and other in quently retrieved items. Lower do deeper drawers accommodate pan baking dishes, and salad bowls.

A set of five undercounter drawe nearby. Stokes dedicated two of t drawers to her 1880s Tiffany flatw (each place setting has 21 piec Another drawer holds 57 spice jar alphabetical order.

"It's a dreamy little kitchen," St proudly announces. "And it's con nient—when you're standing at the d washer you don't have to take a ste any direction to put something away



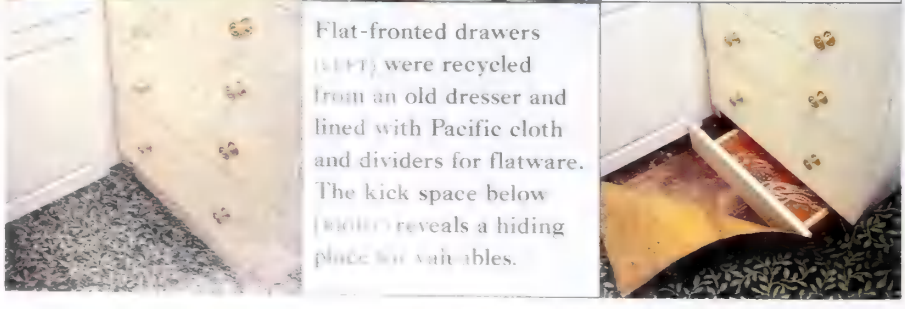
Family silver is stored in a Pacific cloth-lined cabinet with glass doors (FAR LEFT). LEFT: The door to the liquor cabinet swings into the entrance hall so visitors can get a drink without entering the tiny kitchen.



No room for a swinging door? A hidden pantry pulls out on tracks (RIGHT). FAR RIGHT: A 7-inch-deep cabinet is glued to the inside of a closet door for brooms and vacuum.



Two pull-out bins are squeezed atop the 30-inch-wide refrigerator (FAR LEFT): Here, Stokes keeps dried pasta and canned food. LEFT: Graduated drawers hold bowls and pot lids.



Flat-fronted drawers (LEFT) were recycled from an old dresser and lined with Pacific cloth and dividers for flatware. The kick space below (RIGHT) reveals a hiding place for valuables.

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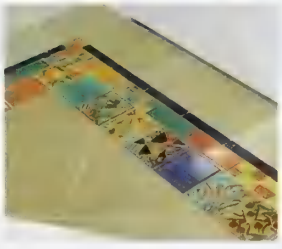
This leading specialty cleaner leaves a dull, waxy build-up.

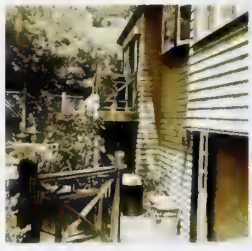


A California house (black and white "before" picture, BELOW CENTER, shows rear) gained space and light. Color views, CLOCKWISE FROM LEFT: Steep pitched roof with skylight "spine." Beamed cathedral ceiling, boldly cased windows. Limestone floo with ceramic border. Built-in seating









REMODELING

Letting in the sun

Two light-filled additions to venerable houses, one on each coast, adhere to design vocabularies already in pla

BY CARA GREENBERG

Sun-rooms, popular since Victorian times for capturing those precious rays and bringing them indoors, can be a tricky business. When adding them on to a building that speaks its own strong vernacular, care must be taken so that the result doesn't look improvised or tacked on. In the two projects shown here, one in California, the other in Virginia, homeowners have gone to great lengths to seamlessly join bright new rooms to their houses—in both cases, with admirable success.

In San Anselmo, California, owner Sharon Campbell, an interior designer, wanted an open, airy porch with office space below it. She called on architect Paul Hartman to design a 13-by-20-foot two-story addition that would "match" the existing architecture—despite the fact that her 1909 shingle-style house had only small windows (some diamond-paned). "It was important to me that the new structure look like it had been there forever," Campbell says.

This was accomplished three ways: by having the new addition's roof echo the distinctive steep pitch of the roof on the house; by paying particular attention to how the windows were cased (with the same white-painted wooden 1-by-5-f boards as the house's other windo and by sandblasting the old cedar sh gles to match the paler new ones.

Campbell gave Hartman "a comp program with objectives—what remodel had to do, and what my fe were." Her chief fear was that her kitch which remained in place and did great sunlight to begin with, wo darken once there was a 20-foot-l addition on the house. The solution skylight "spine" running the len of the new room, which carries li deep into the house and also ventila the un-air-conditioned space in the



Gulp. Time for the old cram-all-your-groceries-into-the-refrigerator trick.



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The addition to a Virginia house, with a new fireplace added to the ea side of the space (LEFT), replaces a d and deteriorated structure (BOTTOM). On the west side (BELOW), French doors open to a brick courtyard.





REMODELING

In this addition to a Virginia house, new French doors and a trapezoidal window let the sun in

warm Marin County summers. Campbell and her husband, Craig, a produce broker, happily live and dine in the new addition all summer, even sleeping there on a king-size bed that rolls out of a built-in seat.

To anchor the addition firmly to the house's early-20th-century past, Campbell chose a gutsy design for the new porch railing, with 6-inch-square balusters typical of turn-of-the-century California residences. "She drove all over San Francisco to find a railing she really liked," Hartman recalls. "I went over and measured it, and we copied it."

Campbell would have liked another five feet on the addition, but a 200-year-old oak tree in the backyard stood in the way. "You can't crowd the oak," she says with conviction. "Its presence is very strong." Indeed, when you're on the new deck, you're nestled in the twisted limbs of the old tree. "It's like a tree house for adults," says Campbell.

Across the country, near the woodsy shores of the Potomac River in northern Virginia, Steve and Norma Baker also decided it was time to let in the light. The couple—he is a psychiatrist, she is director of development for the Library of Congress—had lived for more than twenty years with a small, dark kitchen and an adjoining breakfast room that had a cement floor and 1940s-style jalousie windows that didn't even work.

The house, which began life in the 1840s as the Great Falls post office and general store, was no stranger to remodels and additions (though never before by the Bakers). It has the inviting, rambling look of many older structures that were built a piece at a time. "It's charming, but has its quirks," says Dr. Baker. Among them was a lack of air-conditioning and, in some parts of the house, uneven old brick floors.

Architectural designer Christopher Dematatis of Great Falls, Virginia, working with BOWA Builders, an Arlington-based contracting company particularly adept at preserving the design integrity of older homes, completely gutted the tiny kitchen and dreary jalousie room, down to yanking out the old floor joists. The new 12-foot-4-inch-by-14-foot-4-inch room that rose in its place, with great expanses of glass a vaulted ceiling, exactly matches the f print of the old porch. "It would h been awkward to expand further bec we didn't want to impinge upon exis parts of the house," says Dematatis ferring to the guest quarters and a b courtyard.

The addition is designed in keep with the character of the old house roof pitch echoes that on the main pa the house, and the same beveled redw siding is used. Exterior details, suc corner boards and roof trim, repeat th found elsewhere on the house.

Tall windows and French doors narrow-gauge mullions carry for Colonial feeling. Along with a tra zoidal window suggested by the roof they draw in all possible light to north side of the house.

The newly winterized and air-c ditioned addition is cool and brigh summer, warm and cozy in winte was intended to function mainly breakfast room, but the Bakers themselves happily eating dinner th night after night. ■



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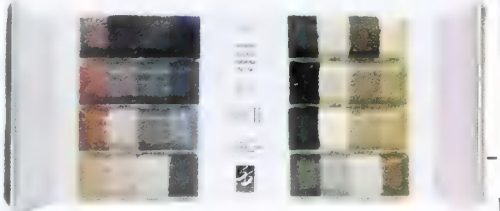
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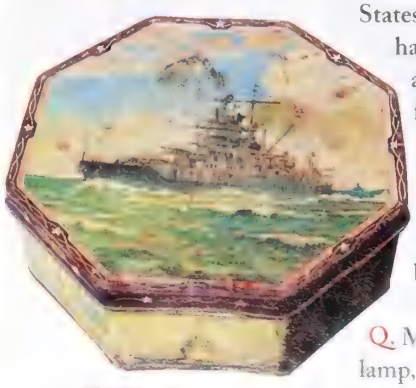


Ralph and Terry Kovel tell you where it's from and what it's worth

Q. We bought two carved chairs (one shown) at an auction. I would like to know their history and if gilding the wood would change their value.

K.Z., Woodside, CA

A. Your chairs were designed in the Louis XVI style (1774–1792), but were made in the 1870s when the style was revived. The chairs were originally painted; unmatched woods would never have been left unfinished. Refinishing your chairs with gilt would make them look better and therefore enhance their value, but even in their present condition they are worth $3,000.



Q. This biscuit tin, at least 45 years old, is marked "Loose-Wiles Biscuit Company, Bakers of Sunshine Biscuits, New York, NY." A total of nine battleships—one on top and the others around the sides—are printed on the tin. We can identify the U.S.S. *Arizona* and the U.S.S. *Lexington*.

B.W., Ithaca, NY

A. Beginning in the early 19th century, biscuits and crackers were packed in metal boxes to keep them fresh. The Loose-Wiles Biscuit Company began in 1903 and became a part of Sunshine Biscuits in the 1930s. The battleships on your box suggest a date of about 1944. Tins decorated with detailed lithographs were quite popular in the United States. Since your tin has some damage and the color is faded, it is probably worth only $50, whereas a tin in mint condition would bring $100.

Q. My Dirk Van Erp lamp, made of copper, is marked with a windmill and Van Erp's name. Please tell me more about my lamp.

B.B., Denver, CO

A. Van Erp, originally from Holland, came to the U.S. in 1886. He began making vases as a hobby, using copper shell casings. Then in 1908 he opened a shop in Oakland, California,

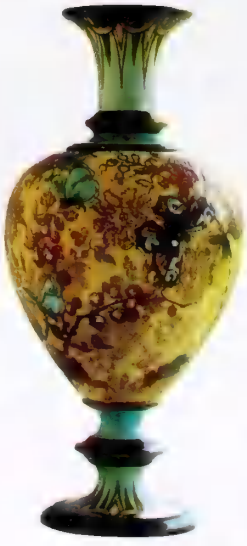


where he made copperware Arts and Crafts–style lamps, hammering and riveting them by hand. Today a prime example like yours with a mica shade sells for $10,000.

Q. My 13-inch-high vase is decorated with butterflies and flowers. On the bottom it says "Doulton, Slater's patent." Is there a way to determine its age?

L.C., Naples, FL

A. In 1882 Doulton and Company started in Burslem, England. Between 1886 and 1914 the company made stoneware vases with textured surfaces like yours. Called "Chine" or "Chine-Gilt," the texture was created by a process that John Slater, the art director at Doulton and Company's factory in Lambeth, England, invented: A piece of fabric was pressed against the clay before it was fired and then the vase was decorated with colored enamel and gilding. Today the company is often called Royal Doulton, and a vase like yours would sell for $1,500.





As a companion to their book *American Art Pottery*, Ralph and Terry Kovel have released a video. The two-tape set covers twelve art potteries. "We show things in a video we can't in a book," says Terry Kovel, "like textures and closeups of marks." A high point of the video is an entertaining interview with Viktor Schreckengost, an artist who worked for Cowan Potteries, the first company to patent the figural flower frog (above). To order, call 800-571-1555. Tape set costs $70, plus $3 postage and handling.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

Scratch & Sniff

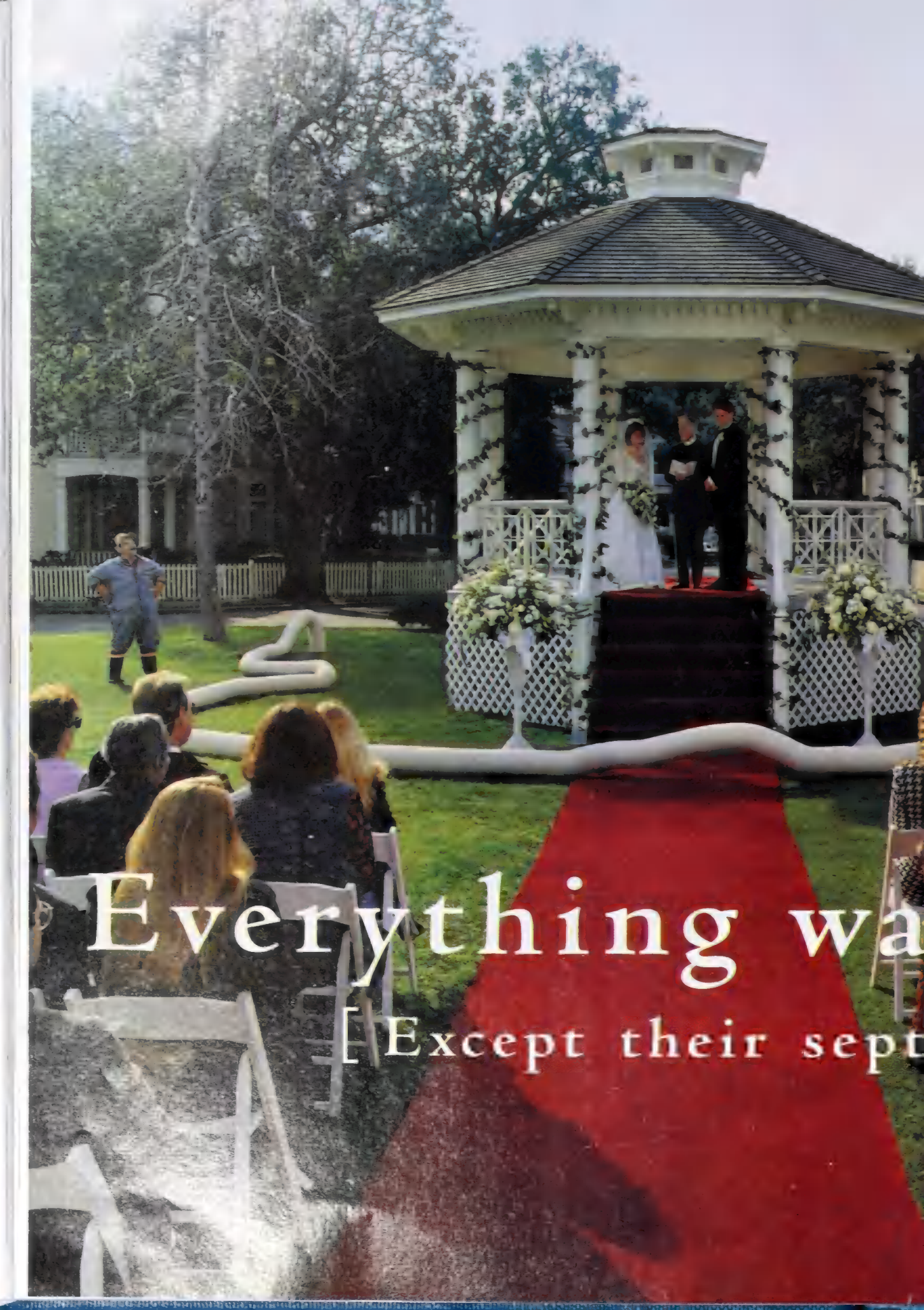
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Everything wa
[Except their sept

Obsessions

Continued from page 68

Gibbs emphasizes that the joy in apot collecting, for him at least, is not onetary value but finding things that ark a pleasant thought or memory. People should choose what appeals to em and them alone, regardless of orth," he says. "I have a delightful little atterware doll-size pot, for example, hich I bought eighteen years ago. It's ot worth a fortune—it's quite modest—ut it will always be one of my pet pots."

By now, legions of Brits have heard of aul Gibbs and his teapots, which only cilitates his job as a collector. Some of s most precious pots have surfaced ght in Conwy. A few years ago a neigh-or dropped by his shop, hoping to dis-ose of a teapot she found positively nastly. It had been gathering layers of ust in her attic; she was on the verge of ssing it in the trash when she thought Gibbs. She told him she wasn't the ast interested in recompense. Gibbs ok one look at the object in her hands nd insisted that she accept $150." It was absolutely sensational piece!" he claims. "A Minton majolica pot in the ape of a coconut from the 1870s. That ept me happy for a month! I never know hen someone might walk through the oor with a winner."

Gibbs is currently on the scent of a linton majolica flat-iron pot with mouse on top. "I dearly want it," he ys with an intense expression on his iendly face, "and I've been trying hard acquire it, but the owner doesn't want let it go. I'll eventually succeed, but will be costly. There are so many col-ctors today, pots have become dread-lly expensive."

But Gibbs will not be deterred. "I'm as een as ever," he proclaims, blue eyes vinkling. "Something always turns up at I didn't know existed. I will never see l that there is." ■

lee Edmondson writes on travel and the rts. She lives in Savannah, Georgia.

he Conwy Teapot Museum and Char azaar are open from Easter to November, ven days a week, 10 A.M. until 5 P.M. ntil 6:30 P.M. during peak summer onths). 25 Castle St., Conwy, wynedd, North Wales, LL328AY: l. 011-44-492-593429.

In the Garden

Continued from page 44

was carried off by a New Yorker for $165.

No one at this festive evening minds a lightly padded price tag for a special plant, because the money supports the Delaware Center for Horticulture's outreach programs. Past president of the board of the Center, Lynn Carbonell, says, "Of course, the guests who are forcing up the bids want the plants in their own gardens. But they also know their money goes to projects for people who might not otherwise have any gardening opportunity. And we are the only organization that consistently plants street trees in Wilmington—three thousand since 1987."

The Center for Horticulture makes it possible for neighborhoods to reclaim their parks from drug dealers and for city kids to plant vegetables in former vacant lots. The Center's plantmobile—a converted bread truck—makes rounds taking fertilizer, tools, pots of zinnias, peppers, and tomatoes to the children.

My dinner companions abandoned their silent bid posts only long enough to wolf down the tender roast beef and fresh asparagus. We ate at pink-clothed tables under three-story Washington palms, overlooking blue hydrangeas, powder blue delphiniums, and pale foxgloves standing six-feet tall. A million tiny reflections of light danced in the conservatory windows as harp chords mingled with the fountain's splash. Meanwhile Christie's auctioneer, Dean Failey, was warming up for the live auction.

The Music Room buzzed as plants were paraded, bidding cards flashed, and the gavel came down again and again. Determination tinged with greed lit bidders' faces. When the Royal Azalea, a pink cloud billowing in the corner, came up for auction, the battle was on between a Delaware collector (famous for folk art masks and Impressionist paintings) and a serious New York plantswoman (the one who has my marsh marigold). After teasing the numbers to four figures, Failey bellowed, "Sold to New York for $2,100." And we all applauded madly.

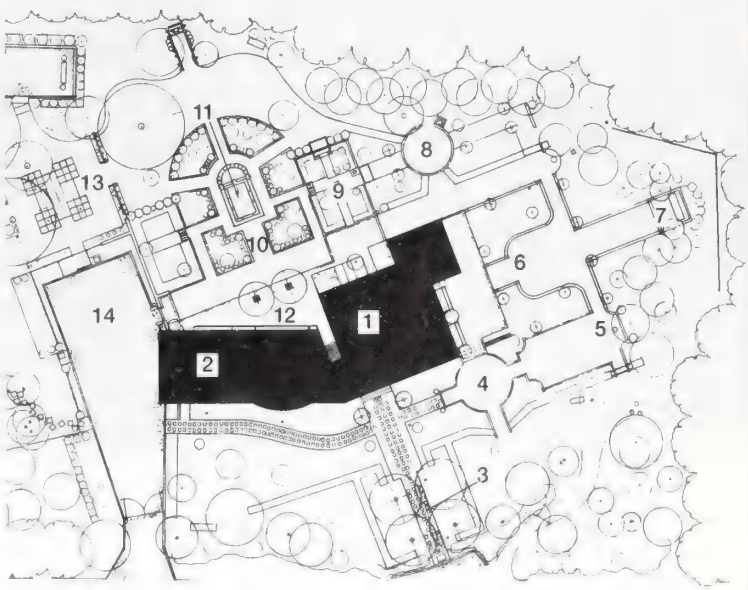
Enthusiasm for rare plants, I learned, is not solely about exclusive acquisition. It is about preserving our native plant material. It is about expanding and improving garden stock. But there *was* a new itch under my skin. I wonder where at the Vatican the bog plants grow. ■

Hatsy Shields writes often for House Beautiful.

Divide and Conquer

Continued from page 109

Bill Shank's love of classical design shows in the white garden (10, RIGHT), which has the shape of a Palladian window laid out on the ground. This section was planted before the Shanks found out that the second installment of their Long Island house (2) had to be built at an angle to conform with zoning regulations. The Shanks designed a triangular terrace (12) to smooth the transition between asymmetrical house and formal garden.



1. House
2. Addition
3. Entrance garden
4. Heather garden
5. Bird bath
6. Erika's garden
7. Luytens bench
8. Sundial
9. Original herb garden
10. Bill's white garden
11. Pool
12. Terrace
13. Red garden
14. Parking area

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTION AND ARE UNAVAILABLE

COVER See Reader Information for "Scandinavian Light," page 90.

24 STYLE BEAT *Page 24:* **Atlantide Refolo trolley,** designed by Konstantin Grcic, shelves to be used for storage or folded away, trolley to be converted into shapes—Aleph, by Driade s.p.a. (M),Via Padana Inferiore, 12 Fossadello de Caorso, 29012, Piacenza, Italy; 0523-818650-818660; in the US: Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669; Domus Atlanta (R, T), 6438 Dawson Blvd., Norcross, GA 30093; 404-448-4913; Limn (R), 290 Townsend St., San Francisco, CA 94107; 415-543-5466; Current (R,T), 1201 Western Ave., Ste. 101, Seattle, WA 98101; 206-622-2433; Repertoire (R), 560 Harrison Ave., Boston, MA 02118; 617-426-3865. **Libra bookshelves,** designed by Activa, curved and rectilinear shelves, horizontal paneling units, fitted with shelves, wall units, floor-resting multipurpose container units—Matteo Grassi (M), Di Palms Promozioni, Corso Venenzia 37, Milan, Italy; 011-39-2760-215-15; in the US: Limn and Current, see above. **Orcus secretary,** designed by Konstantin Grcic, pale wood, leather tabletop surface, steel legs, 121cm x 104cm x 42cm—ClassiCon; in the U. S.: Manes St. (T), 200 Lexington Ave., New York 10016; 212-684-7050. **Askesis wood chest of drawers,** designed by Petri Tuhkanen—Moopeli (M), PL 197, 60101 Seinajoki, Finland; fax; 011-358-64-4123-499. **Bitte swivel unit,** in single or double versions, mounted on anchoring wall brackets, top closing element is a removable tray, in curved wood, 69cm x 2cm—Tagliabue A.G.C. snc (M), Via Leopardi, 1-22060 Figino Serenza, Como, Italy; 011-39-31-780604. **Boogie Woogie wall unit,** designed by Franco Poli—Bernini, by Gibi Srl (M), Via Fiume 17, 20048 Carate Brianza, Milan, Italy; 011-39-362-992022; in the US: Limn, see above. **Central wall unit,** designed by Lodovico Acerbis, Giotto Stoppino, and Mario Mazzer—Acerbis International spa (M), via Brusaporto, 31, 24068 Seriate (BG), Italy; 011-39-35-294222; in the US: Luminaire (R), 301 W. Superior, Chicago, IL 60610; 312-664-9582; Diva (R,T), 8801 Beverly Blvd., Los Angeles, CA 94008; 301-278-3191; Repertoire, Limn, Domus, Current, see above. **Atlantide Celata book shelves,** designed by Paolo Rizzatto, with thin wood shelves, in single and double widths—by Driade, see above; in the US: Modern Age, Domus Atlanta, Repertoire, Luminaire, Current, Limn, see above; Modern Living (R), 8125 Melrose Ave., Los Angeles, CA 90046; 213-655-3898. **Elegie shelf unit,** designed by Ignazio Gardella, 109cm—Misura Emme spa (M), Via IV Novembre, 72, 22066, Mariano Comense; 011-39-31-754111. **NYN corner chest of drawers,** designed by Chi Wing Lo, in maple—Giorgetti spa (M), via Manzoni, 20-20036 Meda, Milan, Italy; 011-39-362-75275; in the US: Manifesto (R), 200 W. Superior St., Chicago, IL 60610; 312-644-0733; Frederick Williams (T), 200 Lexington Ave., Ste. 611, New York 10016; 212-686-6390; Limn, Repertoire, and Current, see above.

Page 26: **Miles table,** designed by Giovanni Levanti—Bernini, distributed by Gibi s.r.l. (M), Via Fiume 17, 20048 Carate Brianze, Milan, Italy; 011-39-362-992022; in the US: Frederick Williams and Limn, see above. **Pack table,** designed by R. Volonterio and C. Benedetti, legs in silver finished metal, shown in indigo blue—Morphos, Div. Della Acerbis Intl. (M), Via Brusaporto 31, 24068 Seriate (Bg), Italy; 011-39-35 294222; in the U.S; M2L Inc., 305 E. 63 St., 11 Fl., New York 10021; 212-832-8222; Repertoire, see above; Domus Atlanta, Luminaire and Limn, see above. **Umbrella chair,** designed by Gaetano Pesce, opens by pushing button—Zerodisegno, by Quattrocchio srl (M), Via Isonzo 51, 15100 Alessandria, Italy; 011-39-31-44-53-61-23; in the US: Murray Moss (R), 146 Greene St., New York 10012; 212-226-2190. **Gioia Chair,** designed by William Sawaya, rounded wooden back chair on wheels—Sawaya & Moroni (R), Via Andegari 18, 20121, Milan, Italy; 02-86-463-066; in the US: Modern Age, see above ; Frederick Williams, Repertoire and Limn, see above. **AR1 bar trolley,** designed by Alfred Roth, chromed steel, removable top in multilavered wood with rim in steel covered with black linoleum, 73cm x 33cm x 145cm—Misura Emme s.p.a. (M), Via 4 Novembre, 72, 22066 Mariano Comense Co., Italy; 011-39-31-754-111. **Folding chaise longue,** designed by Vico Magistretti, on rubber wheels, beech, dark green veneer, covered in natural linen, headrest in cotton, 73cm x 81cm x 187cm; **Kenia chair,** designed by Vico Magistretti, anodised aluminium, covered in washable, removable cotton fabric, in blue, green, and white, 225cm x 76cm x 98cm—Campeggi srl (M), 22040 Anzano del Parco, Como, Italy; 011-39-31-630-495. **Spider chair,** designed by Giulio Manzoni, upholstered with removable fabric covers, marine-plywood wheels, chair; 72cm x 72cm; ottoman; 36cm x 55cm—Flexform (spa), Via I. Einaudi 23/25, 20036 Meda (MI) Italy; 011-39-3-62-39-91; in the US: at Palazzetti (R), 152 Wooster St., New York 10012, 212-260-8815; Current, Domus Atlanta, Luminaire, Repertoire, and Frederick Williams, see above. **Olé bed,** designed by Paolo Tinuper and Paola Azzolina, wooden and iron bed with two base wheels—Habitat Italiana (M), via G. Galilei traversa II n., 10, Zona Industriale, 25010 S. Zeno Naviglio, Italy; 011-39-30-266-7583. **Parallele moving storage unit,** designed by Peter Maly, natural beech lacquer—Ligne Roset USA Corp (T), New York Design Center, 200 Lexington Ave., New York 10016; 800-BYROSET. **Alexander headboard,** designed by Vico Magistretti, made of American cherry heartwood, with shelves, removable two-drawer chests—Flou (M), Via Donatello 7,20040 Briosco, Milan, Italy; 011-39-362-958-255; in the US: Repertoire, Limn, Domus, and Current, see above. **Small room Poltrona chair,** designed by Burkhard Vogtherr, beech arms, two hind casters—Cappellini International Interiors (M), Via Marconi, 22060 Arosio, Italy; 011-39-31-759-111; available at Domus Atlanta, Luminare, Current, see above.

Page 28 **Florence chair,** designed by Antonio Citterio, deep seat, 75cm x 92cm x 98cm, $2,085—Maxalto, [illegible] R. M.T), A & D Building, 150 E. 58 St., New York 10155; 212-758-4045. **Elam sofa,** designed by Elam, wood frame, cherry wood feet, in white cotton Mistolino, [illegible] Mistolino #886/C, bolster pillow, Filamenato #364-B, 192cm x 75cm—Elam, [illegible] 27, 20036 Meda, Milan, Italy; 011-39-362-737-81. **Green sofa,** cotton [illegible] 76cm x 98cm—Campeggi, see above. **Atlanta sofa,** designed by DDL S[illegible] natural beech legs, slipcovered in ecru linen, in fabric or leather, 155cm [illegible] cta (M), Via Vittorio Veneto 57, 20054 Nova, Milan, Italy; 011-39-362-36-83-30; in the US: Modern Age, Limn, Domus Atlanta and Current, see above. **Loom sofa,** by Vico Magistretti, three-seat divan, feet in wood or alumi removable slipcover—DePadova srl (M), Corso Venzia 14, 20121 Milan, Italy; 011-39-2 084-13; in the US: Current, Repertoire, Limn, and Luminaire, see above. **Felix and Felicia chair and sofa,** by Love Arbén, base of metal and wood, in fabric or leather—by Lamm Mobel AB (M), Box 26, S-360 30 Lammhult, Sweden; 46-472-607-20; available at S Garlando, Viale Romagna N. 5, 20133, Milan, Italy; Tel. and Fax: 011-39 -27010-7810. **sofa,** designed by Kunihide Oshinomi, polished aluminum frame, leather cushions—M Grassi, see above; in the US: Modern Living, Limn, and Current, see above. **709 Palr chair,** designed by Vico Magistretti—Cassina USA (R), 155 E. 56 St., New York10022; 245-2121. **Queen chair,** designed by Giuseppe Vigano, upholstered with polyurethan covered with wicker mat, 88cm x 70cm x 74cm—Pierantonio Bonacina, through: Brianza niture Intl., 1200-D. Corporation Dr., PO Box 1007, High Point, NC 27261; 910-861- Modern Living and Repertoire, see above. **Per Due chair,** designed by Gae Aulenti, n beech stained in blue, brown, or green, 78cm x 81cm x 23cm—Schopenhauer, through: see above; Current, Modern Age, Domus Atlanta, Luminaire, Limn, and Repertoire, see a **Nest chaise longue,** designed by Enzo Berti, maple wood with woven chair back—Mo International Srl, Via Palmarina 4, 33048 S. Giovanni al Natisone, Udine, Italy; 011-39- 756081; in the US: Luminaire, Frederick Williams, Limn, Current, and Domus, see a

Page 30: **Turné chair,** designed by Enrico Franzolini, covered in cotton gingham, in re blue, natural beech, 81cm x 53cm x 48cm—**Easy chair,** designed by Enrico Franzolini, b stained wood in terra, walnut, or cherry stains, woven in bright yellow, blue, red, bla gray—Accademia, Via Indipendenza, 4; 33044 Manzano, Udine, Italy; 011-39-432-75 in the US: Luminaire, Frederick Williams, Current, Limn, and Domus Atlanta, see a **Ambroise stacking chair,** designed by Delo Lindo, tubular chromed frame, molded pr plywood seat and back, natural varnished, mahogany-stained or matte-lacquered, 85 48cm—Soca Line (M), 9 rue Vega, Z.A. La Belle Etoile, 44470 Carquefou, France; 011- 40-93-71-52. **Ma belle chair,** designed by Roberto Lazzeroni, made in solid cherry, s curved plywood, upholstered with felt or leather, 44/81cm x 41cm—Ceccotti Aviero spa Industria Mobili, V. le Sicilia, 4-PO Box 16756021, Cascina, Italy; 011-39-50-701-485; US: Manifesto Repertoire, Limn, Current, Modern Age, and Domus Atlanta, see above. **chair,** designed by Augo Concato, 78cm x 40cm x 51cm—Marac srl (M), Via Milan 22063 Cantu, Como; 011-39-31-711349. **Dinette chairs and table,** designed by Francesco toni, armchair made of rattan, seat covered in woven fabric, table made of rattan, with legs, top covered in woven reed, Vittorio Bonacina & C., Via Madonnina 12, 22040 L D'erba, Como, Italy; 011-39-31-699800; in the US: Limn, Modern Living, and Lumi see above. **Mia Chair,** by Franco Marabelli—B&B Italia (R,T), 150 E. 58 St., New 10155; 212-758-4046. **Lolita chair,** designed by Carlo Urbinati, in solid beech; frame, and back are beech plywood or in plastic laminate, 80cm x 43cm x 47cm—Crassevig Corno di Rosazzo, Italy; 011-39-432-759-043; in the US: Modern Living, Domus, L naire, see above. **Sinué chair,** designed by Marco Moran, with chromed or painted steel ture, seat and back in rigid polyurethane matte laquered—Fasem (M), Via Francesca 46-56010 Vicopisano, Pisa; 011-39-50-799-576; in the US: Cantoni (R), 4800 Alpha Dallas, TX 75244; 214-934-9191; in Houston: 713-787-9494; Eurostyle Furniture (R,T), N.W. 36 St., Miami, FL 33166; 305-593-6800; Modern Living, see above. **Rimini** designed by Massimo Colombo, beech, nontoxic varnish, 80cm x 38cm x 45cm—Atlanti 488 Franklin St., Cambridge, MA 02139; 617-861-7548.

32 A WILD STREAK *Designer:* **Richard Keith Langham,** 18 E. 67 St., New York 10021 744-1110. **Wallpaper fabric on dining room wall,** Gallier Diamond, #10410.06, reprodu from the Gallier House Museum, New Orleans, LA—Brunschwig & Fils (T), 979 Third New York 10022; 212-838-7878. **Chair cover fabric**—not available.

54 BRITAIN'S AMERICAN MUSEUM **The American Museum in Britain,** Clav Manor, Bath BA2 7BD, England; 011-44-1-225-460-503. To contact Lyn Le Grice, p 011-44-1-736-641-93 or fax 011-44-1-736-330-886. The American Museum is 2–5 P.M. daily (except Monday) from March 25–November 5.

62 CROSSOVER CLASSICS *Designer:* **John Stefanidis,** John Stefanidis & Associates available at John Rosselli Associates (T), 979 Third Ave., New York, 10022; 212-593- **Aubusson red print wallpaper,** hand-printed in England; **woven card shades; Timber lamp** sycamore finish; **Gonfaloniere wallpaper,** #13, hand-printed in England; **cut out range contenta chair,** #CORO2; side chair in solid iroko with carved seat detail; **cut out range lar table,** #CORO8, waxed European oak top with painted hardwood legs, choice of 10 c **handpainted metal waste paper bins; Alexander range ottoman,** #ARO5, ebonized turne with float-buttoned upholstery, shown in Ambroise fabric—John Rosselli, see above.

72 NO DOUBT ABOUT HER *Pages 72 to 79: Designer:* **Paola Navone,** Mondo designs able from—Cappellini International Interiors (M), Via Marconi, 22060 Arosio, Italy; 01 31-759-111.

80 SLEEPING IN YOUR CALVINS *Pages 80 and 81:* Calvin Klein Home Collection **sheet,** Sateen, silver, $90; **standard pillowcase,** Sateen, silver, $80/pr.; **linen duvet,** full/q $700; **Top sheet,** used as dust skirt, linen, white, $375; **wool lace blanket,** $315; **percale bed bolster,** $250; **European linen shams,** white, $280/ea.; **percale with organza square,** $115; **linen-tape throw,** ibis, $875; **cup and saucer,** smoke crackle, $125/5-pc. place setti Calvin Klein (R), 654 Madison Ave., New York 10022; 212-292-9000.

Pages 82 and 83: **Ribbed matelassé coverlet,** white, twin, $155; **top sheet,** full, 100% linen, $375; **top pillowcase,** 100% Enfield Stripe, $65/pr.; **bottom pillowcase,** 100% Enfield $65/pr.; **bottom sheet,** Enfield Stripe, twin, $45; **duvet,** 100% Enfield Plaid, full/queen, **Duvet,** Enfield Stripe, $230; **tray,** 15" round cherry, $80; **stoneware plate,** stone color, $50/ place setting. **Hudson knife,** bone, $60/5-pc. place setting. **Plaid merino lamb's wool bla** twin, indigo/linen and ecru/graphite, $390/ea.—Calvin Klein, see above. **Headboard,** custo Richards Interior Design, (M); 212-831-9000. **Headboard slipcover fabric,** RL 1473-12, be Decorators Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Pillowcase,** Etched $65/pr.; **top sheet** $70; **bottom fitted sheet,** Kimono stripe, $70; **bed sheer,** white, 100% $1,500. **Ivory cashmere flat neck roll,** $250; **linen tape boudoir pi** $300. **Decanter,** $80; **tall drinking glass,** $20; **plate,** stoneware in earth, $50/ 5-pc. place ting—Calvin Klein, see above.

84 THE DEEP SEDUCTION *Pages 84 to 89: Living room:* **Chairs,** #165, $850/ea.; **sofa**

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#800 Chippendale camelback, $1,200; **fabric on chairs and sofa,** vintage ticking #1; **pillows,** homespun indigo stripe, 22", $31/ea.; **swag curtain,** Irish oatmeal linen, $135; **iron scroll swag holder,** $11.50/ea.—Traditions (T), 86 Main St., Philmont, NY 12565; 518-672-5043 or 5044. Slipcovers, Luke, blue and white ticking—The Ralph Lauren Home Collection (T), 1185 Ave. of the Americas, New York 10036; 212-647-8700. *Dining room:* Mural by Robert Jackson, PO Box 117, Germantown, NY 12526; 518-828-1805; **swag curtains,** Irish oatmeal linen, $135/ea.; **hand-hooked American rug,** Jolly Lions, $800—Traditions, see above. *Den:* **Chair,** #165, cream homespun linen, $725; **curtain swags,** cream homespun linen, $50/ea.—Traditions, see above. *Kitchen: Carpentry:* Edmund Klingler, Chatham, NY; 518-392-6098. *Masonry:* Rick Klingler, Chatham, NY; 518-392-6599. Sofa, #870, cream homespun linen with black trim, $950; **pillows,** black check homespun, 22", $31/ea.; cream linen homespun corded in black check homespun, $33/ea.—Traditions, see above. *Hall:* **Linens,** homespun (on bench); **boudoir chair,** PC #100, $405; **fabric,** Cluny blue—Traditions, see above. *Master bedroom:* **Shaker bed,** 4-poster queen, $1,150; **duvet cover,** queen, Cluny Blue French document toile, $289; **pillowcases and sheets,** Belgian linen, $479/queen; **European shams,** Cluny Blue, $86/ea.; **canopy,** French voile, custom—Traditions, see above. *Bedroom:* **Bed,** custom Dutch cupboard—Edward Klingler, see above. **Duvet cover,** twin, C-25, tan and blue homespun, $137; **European pillowcases,** blue and cream, 27" with buttons, $22/ea.; **Red and white plaid pillows,** C-1, 12½", $25/ea.—Traditions, see above.

90 SCANDINAVIAN LIGHT *Pages 90 to 93: Designer:* **Nancy Mullan,** ASID, CKD, NDM Kitchens, Inc., 204 E. 77 St., New York 10021; 212-628-4629. *Dining room:* **Hallunda chairs,** $225/ea.: **Medevi chest of drawers,** $695; **Neunier mirror with double sconces,** $295; **Regnaholm mirror with sconce,** $75; **Bergslagen gate-leg table,** $695, from the 18th Century Collection—IKEA (R), Elizabeth, NJ; 908-289-4488 or Hicksville, NY; 516-681-4532. **Chair upholstery,** #K50029-004, $44.25/yd.—Boris Kroll for Scalamandré, Inc. (T), 950 Third Ave., New York 10022; 212-980-3888. **Chandelier; glassware**—Country Swedish, Inc. (R), 35 Post Rd. West, Westport, CT 06880; 203-222-8212. **Glassware on buffet,** Orrefors—Galleri Orrefors Kosta Boda (R), 58 E. 57 St., New York 10022; 212-752-1095. **Porcelain de Limoges** by Philippe Deshoulières—Distributed by Jacques Jugeat, Inc. (T), 400 Veteran's Blvd., Carlstadt, NJ 07072; 201-939-4199. **Silver**—Fortunoff (R), 681 Fifth Ave., New York 10022; 212-758-6660. **Linens,** custom—E. Braun & Co. (R), 717 Madison Ave., New York 10021; 212-838-0650. *Family room/kitchen:* **Selebo slope-front cabinet,** $995; **Ekolsund bookcase,** $450; **Svensksund sofa,** $1,650; **Alunda drop-leaf table,** $425; **Västra Ny end table,** $4,225, from the 18th Century Collection; **Klenod tableware,** 20-pc. set, $34; **cup/saucer,** $20/2; **dinner plates,** $22/2; **side plates,** $18/2; **soup plates,** $20/2; **gravy boat,** $15, **platter,** $20, **tureen,** $95, from the Nejlika tableware collection; **Cushion, sofa, banquette fabric,** Ekebyholm calico, $19.50/yd.—IKEA, see above. **Pillow fabric,** Royal Damask in antique, #645830, $19.50/yd., Royal Damask in delft, # 645852, $19.50/yd.; **curtain fabric,** Miller in white, #614830, $34.50/yd.—Waverly (T), 79 Madison Ave., New York 10016; 212-213-7900. **Pillow trimmings,** in white, #C44T-001, $18.60/yd.; in sapphire #C44T-011, $18.60/yd.—Scalamandré, see above. **Terre-melée sofa lamps**—Pierre Deux (R), 870 Madison Ave., New York 10021; 212-570-9343. **Desk lamp; all lampshades**—Oriental Lamp and Shade (R), 816 Lexington Ave., New York 10021; 212-832-8190. **Desk accessories**—Elliott Galleries (R), 155 E. 79 St., New York 10021; 212-861-2222. **Telephone; answering machine; fax machine**—Phone Boutique (R), 828 Lexington Ave., New York 10021; 212-319-9650. **Computer**—IBM; 800-426-333. **Chairs**—Country Swedish, see address above. **Plate rack; refrigerator cabinet**—Glenn Stevens Interiors, 513 E. 13 St., New York 10009; 212-677-1541. **Cabinets in kitchen and home office area**—Nancy Mullan's Kitchens, 204 E. 77 St., New York 10021; 212-628-4629. **Cabinet accessories**—Hafele (R,T), Box 4000, Archdale, NC 27263; 800-334-1873. **Natural stone countertops,** Pietra Cardosa from Italy; **backsplash tile**—Design Supply Stone Source (R,T), 215 Park Ave. So., New York 10003; 212-979-6400. **Chandelier**—David Barrett, Inc. (T), 305 E. 63 St., New York 10021; 212-688-0950. **Dishwasher**—Miele Appliances, Inc. (M), 800-843-7231. **Range**—AGA Cookers (M); 800-633-9200. **Refrigerator/freezer,** from the 700 series by Sub-Zero; **sink, faucet, soap dispenser,** by Franke—Distributed through Goldman Associates of New York (T), 2323 New Hyde Park Rd., Lake Success, NY 11402; 516-358-1100. **Kitchenware** —Gracious Home (R), 1220 Third Ave., New York 10021; 212-517-6300; Lamalle Kitchenware (R), 36 W. 25 St., New York 10010; 212-242-0750.

94 STARTING AT THE TOP *Pages 94 to 99: Architect:* **Hugh Newell Jacobsen,** FAIA, 2529 P St. NW, Washington, DC 20007; 202-337-5200; fax 202-337-3609. *Project architects:* **Paul Roddick, John Murphey.** *Interior design:* **Hugh Newell Jacobsen and Thérèse Baron Gurney,** ASID, see above. *Landscape architect:* **Hugh Newell Jacobsen,** see above. *Contractor:* owner. **House size:** 2,560 sq. ft. **Lot size:** 230' x 300'. *Structure type:* wood frame. **Pond** designed by Dan Garlick, Garlick Environmental, PO Box 385, Apalachicola, FL 32329; 904-653-8772. Executed by Donald Ingram, Apalachicola, FL 32329; 904-653-8899. *Exterior materials:* 4" clapboard. **Exterior finish**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. *Interior materials:* **Doors,** custom. **Cabinets** designed by Hugh Newell Jacobsen. **Custom poplar baseboards and additional beadboard for interior**—E.F. San Juan, Inc. (R), PO Box 249, Youngstown, FL 32466; 904-722-4830. **Paint,** custom color from *Color: Natural Palettes for Painted Rooms* by Donald Kaufman (Clarkson Potter, 1992)—Benjamin Moore & Co., see above. **Millwork including kitchen cabinets**—Riverside Cabinets, Water St., Apalachicola, FL 32320. **Down lighting**—Lightolier (M); 800-628-8692. **Furniture, hall chandelier, oval mirror** designed by Hugh Newell Jacobsen, built by Corky Richards—Riverside Cabinets, see above. *Kitchen:* **Kitchen appliances:** KitchenAid (M), Benton Harbor, MI; 800-422-1230. *Bathroom:* **Sconces**—St. Louis Antiques Lighting Co. (R), 801 N. Skinker, St. Louis, MO 63130; 314-863-1414. **Sink,** custom. **Ceiling fans**—Hunter Fans (M); 901-745-9222. **Fittings**—Speakman (M), PO Box 191, Wilmington, DE 19899; 302-764-9100.

100 AIRY UPDATE *Pages 100 to 103: Homeowner and interior designer:* **Susan Stringfellow,** 310-207-4121. *Architect:* Lanier Architects, 101 Penn St., El Segundo, CA 90245; 310-322-0211; fax 310-322- *Project designer:* Susan Lanier. *Project architect:* Felician Reves, Ben Ball. *Presentation drawings:* David Spinelli. *Structural engineer:* Venice, CA 90291; 310-396-8496. *Mechanical engineer:* Hyperion Ave., Los Angeles, CA 90027; 213-665-5946. *General contractor:* 5842 Oakdale Ave., Woodland Hills, CA 91367, 818-704-6100. *Landscape:* Power and Assoc., 1643 Twelfth St., Studio 5, Santa Monica, CA 904 leaded copper flat seamed panels. *Kitchen cabinetry* (not shown). Bulthau d., Los Angeles, CA 90048; 310-288-3875. *Landscape lighting design:* Frank B Asso 43 Rockpoint Way, Malibu, CA 90265; 310-456-5423. **Plumbing fixtures; door hardware**—Details (T), 8625½ Ave., West Hollywood, CA 90069-5012; 310-659-1550. **Bathroom sinks; floor grills,** tom—Metalmorphosis (R,T),. 3101 S. La Cienega Blvd., Los Angeles, CA 90067; 21 0593. **Lighting**—FIRE LTD. (R), 744½ N. La Cienega Blvd., Los Angeles, CA 310-652-9110. **French limestone flooring**—European Stone Concepts Inc. (M), 8831 Ave., Sun Valley, CA 91352; 818-504-9972. **Steel windows**—Torrance Steel Windows C 1819 Abalone Ave., Torrance, CA 90501; 213-775-6195. *Gallery:* **Black & white photo** (o by Rodney Graham—Angles Gallery (R), 2230 Main St., Santa Monica, CA 90405; 31 5019. **Vintage chairs** by Warren McArthur, available through—Nicholas + Shaunna Bro PO Box 1044, Camden, ME 04843; 207-236-8492. **Linens**—Room with a View (R Montana, Santa Monica, CA 90403; 310-998-5858.

110 FAMILY GALLERY *Pages 110 to 113: Architect:* **Thomas Phifer, Jean Parker Phi** Tenth Ave., New York; 212-967-6060. *Contractors:* **General contractor:** Greg Ottmar; 21 8837. **Curved wall;** blue plaster—Art-in-Construction, 8 Beach St., New York 10013; 21 5227. **Wood panel**—North Jersey Mica, 343 Kaplan St., Fairfield, NJ 07004; 201-57 **Apt. size:** 1,700 sq. ft. *Interior materials:* ½" gypsum wallboard, tinted plaster, pearwo **Paint:** Decorator White—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Mont 07645; 201-573-9600. **Lighting,** Gallery Lighting—Eliptitar Inc (M); 203-931-4455. **step,** 2" thick "jet mist" granite. **Living room wool rug** by Josef Hoffmann—Palazzetti Madison Ave., New York 10022; 212-832-1199. *Bedroom:* **Linens,** three-line quilt, she pillows—Pratesi (R), 829 Madison Ave., New York 10021; 212-288-2315. **Yellow throw** size Everyday wool bed blanket—Chambers (R, MO), 100 N. Point St., San Francis 94133; 800-334-1254. *Kitchen:* **Countertops,** white, Color Core—Formica (M); 800-367 **Artwork:** *Tenth St. #52* (next to books in entry way) by Caio Fonseca, acrylic on canva *Die Transanta drawing #48* (between the windows in living room) by Caio Fonseca, 1 *Penna Di Hu* (on the right side of living room) by Frank Stella, 1988. *High Green, w* (next to table and chairs) by Richard Diebenkorn, 1992. *Softground Cross* (behind ch Richard Diebenkorn, 1982. *Pyramids* (in bedroom) by Sol Le Witt, 1987.

114 FRESH FROM THE ISLAND *Pages 114 to 117:* **The Outermost Inn,** RR 1, B Lighthouse Rd., Gay Head, MA 02535; 508-645-3514.

130 COMPACT KITCHEN *Page 130: Designers:* **Peggy Wanamaker** and **Chris Raphael,** Rte. 176., W. Brooksville, ME 04617; 207-326-8235. **Cabinets**—Kingswoo PO Box 216, Ephrata, PA 17522; 717-859-4961. **Stove**—Viking (M), 111 Front St., wood, MS 38930; 601-455-1200. **Sink**—Franke (M), 212 Church St., N. Wales, PA 215-699-8761. **Dishwasher**—Asko (M), PO Box 851805, Richardson, TX 75085-180 644-8595. **Refrigerator**—SubZero (M), PO Box 44130, Madison, WI 53744-4130; 80 7820. **Countertop**—Bally Block (M), 30 S. Seventh St., Bally, PA 19503; 610-845-75 *Page 132: Designer:* **Anthony Antine,** Anthony Antine & Associates, 1028 Arcadian W isades, NJ 07024; 201-224-0315. **Stove,** Dynasty; **dishwasher,** Regency—Empire State salers (T), PO Box 759, Latham, NY 12110; 518-783-5511. **Antique table and chair** Bossone, New York; for information, call Antine & Associates, see above. **Checked fa chair**—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. **Cushi struction**—Paul J. Mazzola (M), 79 Midland Ave., Garfield, NJ 07026; 201-478 **Majolica on wall**—Anthony Antine & Associates, see above. **Accessorizing**—Ho San through Anthony Antine & Associates, see above.

136 SMALL MIRACLE *Page 136: Designer:* **Stephanie Stokes,** 790 Madison Ave., S New York 10021; 212-744-3379. **Refrigerator,** General Electric; **cooktop,** Premiere **dishwasher,** Hotpoint; **sink** by Elkay—Gringer & Co. (R), 29 First Ave., New York 212-475-0600. **Countertops** installed by—Alcamo Installers (R,M), 541 W. 22 St., Ne 10011; 212-255-5224. **Cabinetry,** custom—Stephanie Stokes, see above. **Lighting,** C (T,M), PO Box 81346, San Diego, CA 92138; 619-234-5700. **Brass knobs,** Baldwin Gracious Homes (R), 1220 Third Ave., New York 10021; 212-517-6300. **Faucet,** C Faucet—Davis and Warshow (T), 150 E. 58 St., New York, 10021; 212-688-5990.

138 LETTING IN THE SUN *Page 138: Architect:* **Wilkinson & Hartman Architects,** Francis Drake Blvd., San Anselmo, CA 94960; 415-459-7218. *Interior designer:* **Sharon bell Interiors,** 217 Cresent Rd., San Anselmo, CA 94960; 415-453-2323. *Contractors:* **O Construction,** PO Box 347, Ross, CA 94957; 415-457-2896. **Paterson Construct** Bridge Rd., Larkspur, CA 94977; 415-924-2809. **House size:** 4,000 square feet. Area eled: 360 square feet upstairs, 600 square feet downstairs. *Exterior materials:* **Roof**—Ced gles. **Paint,** atrium white and black—Kelly Moore; 800-874-4436. *Interior ma* **Finishes**—Paterson Finishes, 519 Tamalpais Dr., Mill Valley, CA 94941; 415-381-4174 the North Bay Collection—T.S. Post Ceramics (M), 604 Barbera Pl., Davis, CA 9561 758-9365. **Lighting**—Morrison Lighting (M), 5498 Nave Dr., Novato, CA 94949; 41 2362. *Sunroom:* **Sofa,** designed by Sharon Campbell (see above). **Iron furniture**—The Works (M), 267 Eighth St., San Francisco, CA 94103; 415-626-6730. **Pedestal stand, coffee table,** $2,500, both designed by Susan Parish—Agnes Bourne (T), Showplace Center, 2 Henry Adams St., showroom #220, San Francisco, CA 94103; 415-626 **Bronze sculpture, color drawing,** both by Brad Rude—Gail Severn Gallery (R), PO Bo 620 Sun Valley Rd., Ketchum, ID 83340; 208-726-5079.

Page 140: Architectural Designer: **Christopher Dematatis,** 9561 Bell Dr., Great Falls, VA 703-759-3928. *Contractor:* **BOWA Builders,** 4211-E N. Fairfax Dr., Arlington, VA 703-276-0393. *Exterior materials:* Wood frame with partial brick veneer. **Roof:** Certa XT™25 fiberglass/asphalt shingle—CertainTeed (M), 750 E. Swedesford Rd., Valley PA 19482; 215-341-7000. **Paint:** Navajo—Benjamin Moore & Co. (M), W. Rosalyn Rd. nial Heights, VA 23834; 804-748-5838. **Windows and doors:** Pella Rolscreen Windo 102 Main St., Pella, IA 50219; 515-628-1000.

CORRECTION

The suggested retail prices for sheets featured on page 91 of "Decorating the Bedroo the July 1995 issue were listed incorrectly. Technique from Colours by Alexander J Collection for Dan River: Fitted full sheet, $45; flat full sheet, $45; full dust ruffle, standard pillowcases, $45 for a pair; European pillow sham, $65.

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Continued from page 54

was Anouska Hempel, Lady Weinb

Bold stencils in an updated versio English baroque are Le Grice's b known contribution to current cou house decor, and are seen in the sch for Lady Astor's bathroom at Clive the legendary home of the Astor fa which has been turned into a luxur country house hotel.

Travelers in Cornwall, where Le G lives with her painter husband, Jere had been able to shop and study range of designs in the stunning S cilled House in Penzance. After the organization going on at present, house will reopen later this year.

But Bath is easier to reach, and exhibition at the American Museum mecca for decorators and design stud alike. The current show is a wraparo display of the impact of pattern color. Visitors enter the exhibi through a tented pagoda, paneled w wallpaper in the Chinese style. Insp by the Brighton Pavilion, the papers designed by Le Grice exclusively for New York wallpaper company, Sc macher. These designs show the de of sophistication possible in the craf stenciling. Some will most enjoy the tic colors and simple designs of the co try furniture stenciled by Le Gric timeless motifs such as pineapples, fl ers, and wreaths.

A recurring motif is the star-spang banner swagged in a decorative fri across the gallery's cornice. Thi Le Grice's stenciled homage to American Museum, which first gave the impetus to make stenciling her art her livelihood. ■

"The Stencilled Art of Lyn Le Grice" exhibition is at the American Museum Britain, Claverton Manor, Bath, England (011-44-1225-460-503). Op daily (except Mondays) 2 to 5:30 P.M. through November 5; weekends 1 to 4 P.M. until December 10, 1995.

Deirdre McSharry lives in Bath and became a chancellor of the America Museum this year. She is an editor and writer on design, houses, and garde



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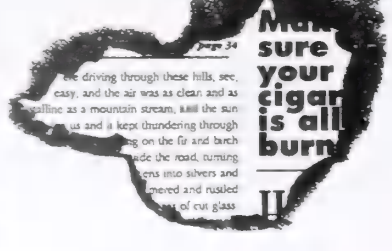
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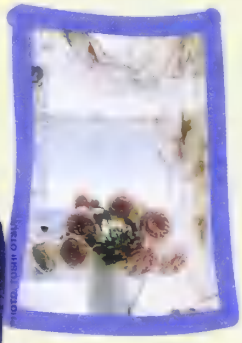
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10. CELEBRATE THE METROPOLITAN MUSEUM'S 125TH ANNIVERSARY with their magnificent holiday gift catalog. One hundred glorious full color pages filled with jewelry, decorative items, cards, art books, posters...all beautiful. Two year subscription. **The Metropolitan Museum of Art, $1.**

11. HANDSOME, AFFORDABLE FURNITURE. The This End Up catalog features 48 pages of furniture, accessories and decorating ideas for every room in your home. Each piece is crafted for comfort and durability. **This End Up, $2**

12. HUNDREDS OF DECORATOR FABRICS. All first quality. All good value. All ready to inspire your creative flair. This firm will also create custom window treatments, bedding and toss pillows. Teleconsultants will answer your questions and send free swatches. Catalog includes $5 gift certificate. **Fabrics First, $2.**

13. WOODEN STORM/SCREEN DOORS in Victorian and traditional styles are beautifully handcrafted to complement the finest homes. All sizes. Additional items include gazebos, porch furniture, planters, arbors, gable decorations and other trim. **The Old Wagon Factory, $2.**

14. IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS so send for a copy of this color catalog and find holiday treasures you'll cherish for years. Spectacular new discoveries in Santas, angels, German woodcrafts, European glass ornaments, Department 56 villages, Radko figurals. **The Christmas Store, $3.75; Foreign, $8.**

15. BEFORE YOU BUY LEATHER FURNITURE, please send for Wellington's catalog. This firm features leather furniture from top American manufacturers at direct-from-North Carolina price tags. Styles for home or office range from traditional to contemporary. **Wellington's Furniture, $2.**

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(Continued on page 154)

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"Morning workout." Emily Stoddard on the frozen shoreline of Lake Tahoe. Photo: John Kelly
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58. **GOOD TASTE ISN'T EXPENSIVE** at Pottery Barn... the definitive home furnishings resource for today's casual lifestyles. Traditional furniture updated in captivating designs hallmarked by natural materials, handcraftsmanship and exceptional values. One year subscription (4 issues). Regrets, U.S.only. **Pottery Barn, $2.**

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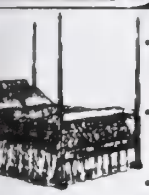
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80. **ORDER FURNITURE DIRECT FROM NORTH CAROLINA** with savings up to 60%. More than 200 manufacturers of contemporary lines, luxury fabrics and timeless 18th Century designs. Worldwide delivery. **North Carolina Discount Furniture Sales, $10 (refundable with first purchase).**

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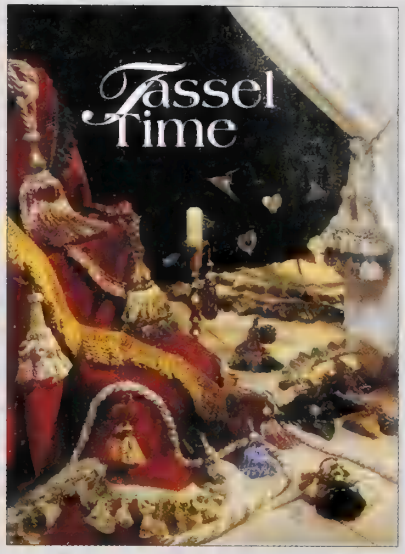
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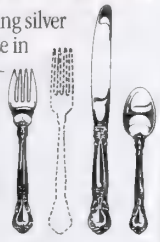
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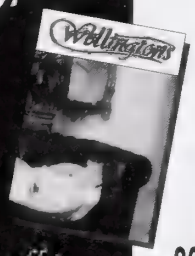
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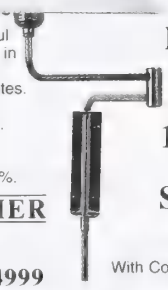
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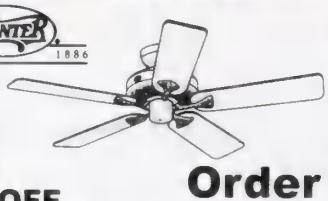
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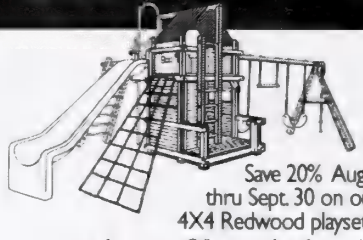
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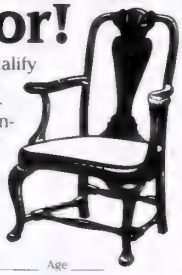


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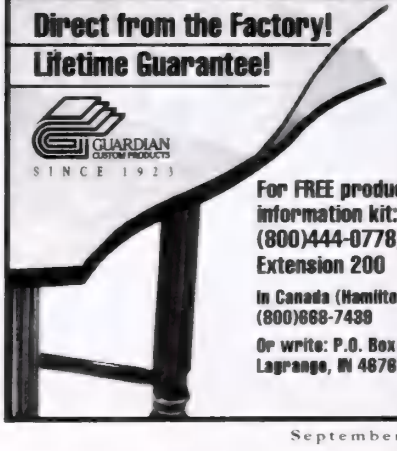
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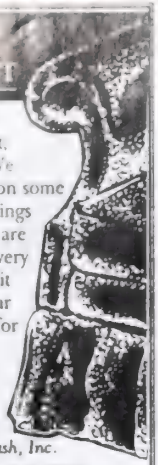
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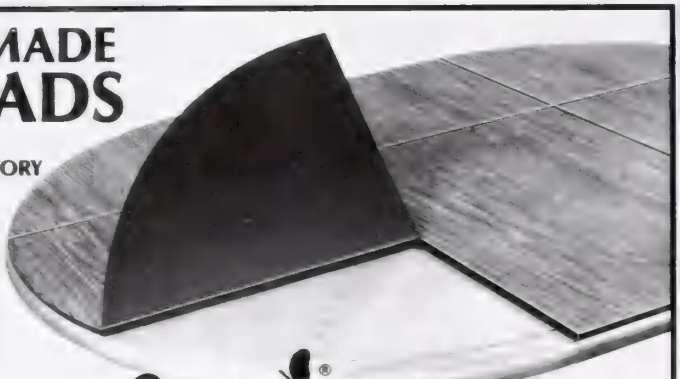
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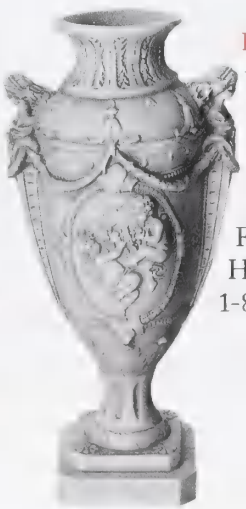
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Among Friends

BY DEE HARDIE

Thornhill is about to become a born-again Quaker house, starting with a bedroom. I'm not about to exile our inherited New Orleans antiques, but after touring Philadelphia with the Decorative Arts Trust and visiting other Quaker houses, I feel I owe our simple 1843 farmhouse some of its authentic decorative past. Although it may be my New England conscience, I think the Quaker spirit has truly moved me.

I knew what it felt like to be moved by the richness of organ music, but being touched by silence is quite another thing

It turns out that when we settled here forty years ago I was on the right track, painting all the walls white. To be honest, I wasn't yet thinking Quaker. I just couldn't live with the wall colors we found—one room chocolate brown, another purple, our living room forest green. The previous owner was an accomplished artist and that was her palette.

Later I enlarged my own palette by painting the library geranium red and the dining room butter yellow. The Quakers who once lived here might forgive me as many of the Philadelphia house museums I admired, although white-walled, had bright yellow and deep blue upholstery, and much to my surprise, orange damask covering [illegible] seats.

My favorite [illegible] was Stenton in Germantown. Built between 1723 and 1730, it is maintained [illegible] Colonial Dames. In one of the bedrooms a canopy of navy blue-and-white checks topped a four-poster bed. The same material made up the bedspread and covered every chair in the room. This is the Quaker bedroom I plan to reproduce at Thornhill.

We already have the four-poster bed. All I have to do now is track down the right navy blue-and-white checked material. To make my "lodging room," as the Stenton bedrooms are called, even more authentic I am also adding a tea table like theirs. In almost every bedroom and parlor we visited during the three-day symposium there was a table set for tea or a meal. A room exclusively for dining did not exist until the 1780s, and so every meal before then was a moveable feast.

In a Quaker frame of mind, I started reading about William Penn, the Englishman who founded the Quaker colony now known as Pennsylvania. I was thrilled to discover he was born on October 14th, also my birthday. I wanted to delve more deeply into the Quaker ways, so the following Sunday Tom and I went to the Friends Meeting House on Quaker Bottom Road, a ten-minute drive from Thornhill.

Built in 1821, the building has an ex
rior of fieldstone while the interior w
are paneled white wood, with deep
cessed windows and long benches. As
Friend from the congregation explai
to us when we introduced ourselves, "T
room is decently neat and elegantly pla
And then we sat and waited until so
one spoke.

It was so peaceful
knew what it felt like to
moved by the richness
organ music, the words
our own minister's sermo
and the voices of a b
choir, but being touched
silence is quite another thing. Here I
sitting in a severe room, feeling warm
on a hard bench, but completely at e

Finally a man did speak, about anot
religion. He told of attending a bar m
vah and how the thirteen-year-old c
brant had prepared for it by read
Hebrew. Then a woman stood up.
told how she had once huddled betw
her grandparents in this same meet
house as a little girl, how the silences
sometimes frightened her but now g
her great comfort.

I found myself wanting to say so
thing, to express my gratitude for
serenity of that morning. But I deci
to keep my peace and listen to the q
sounds—the crossing of a leg, the cr
of a bench, the sigh of a child, the wh
per of a dog left outside. And I knew t
Tom and I would someday return. ■

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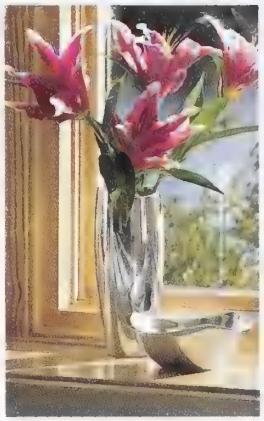


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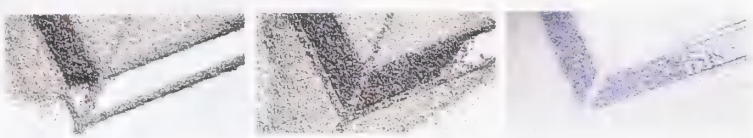
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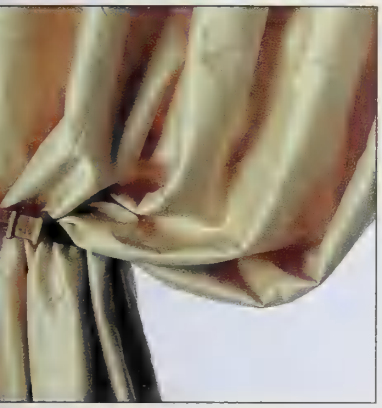

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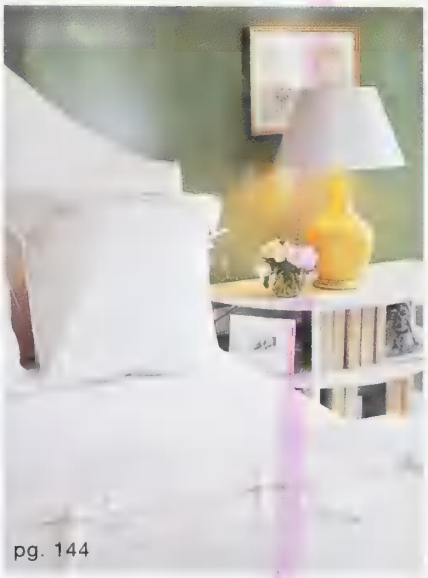
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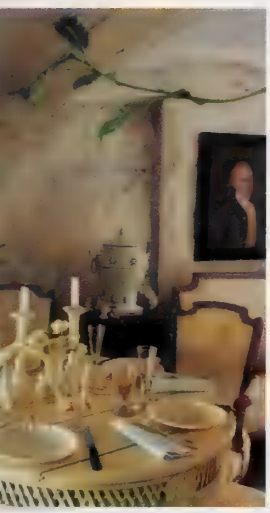
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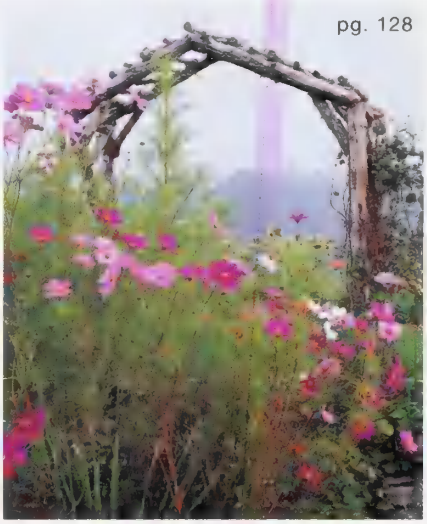
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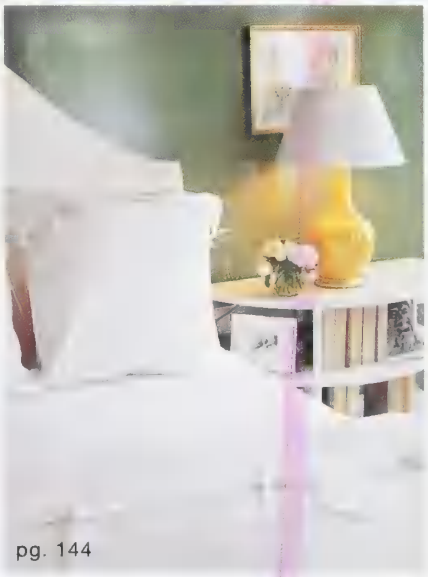


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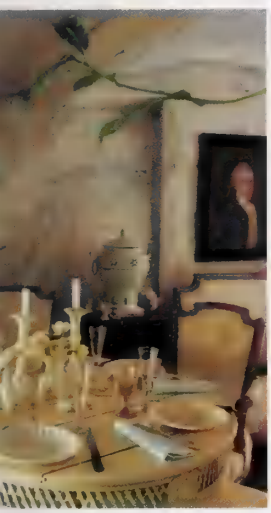
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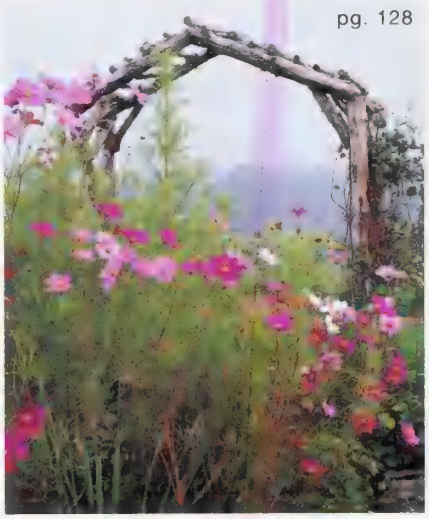
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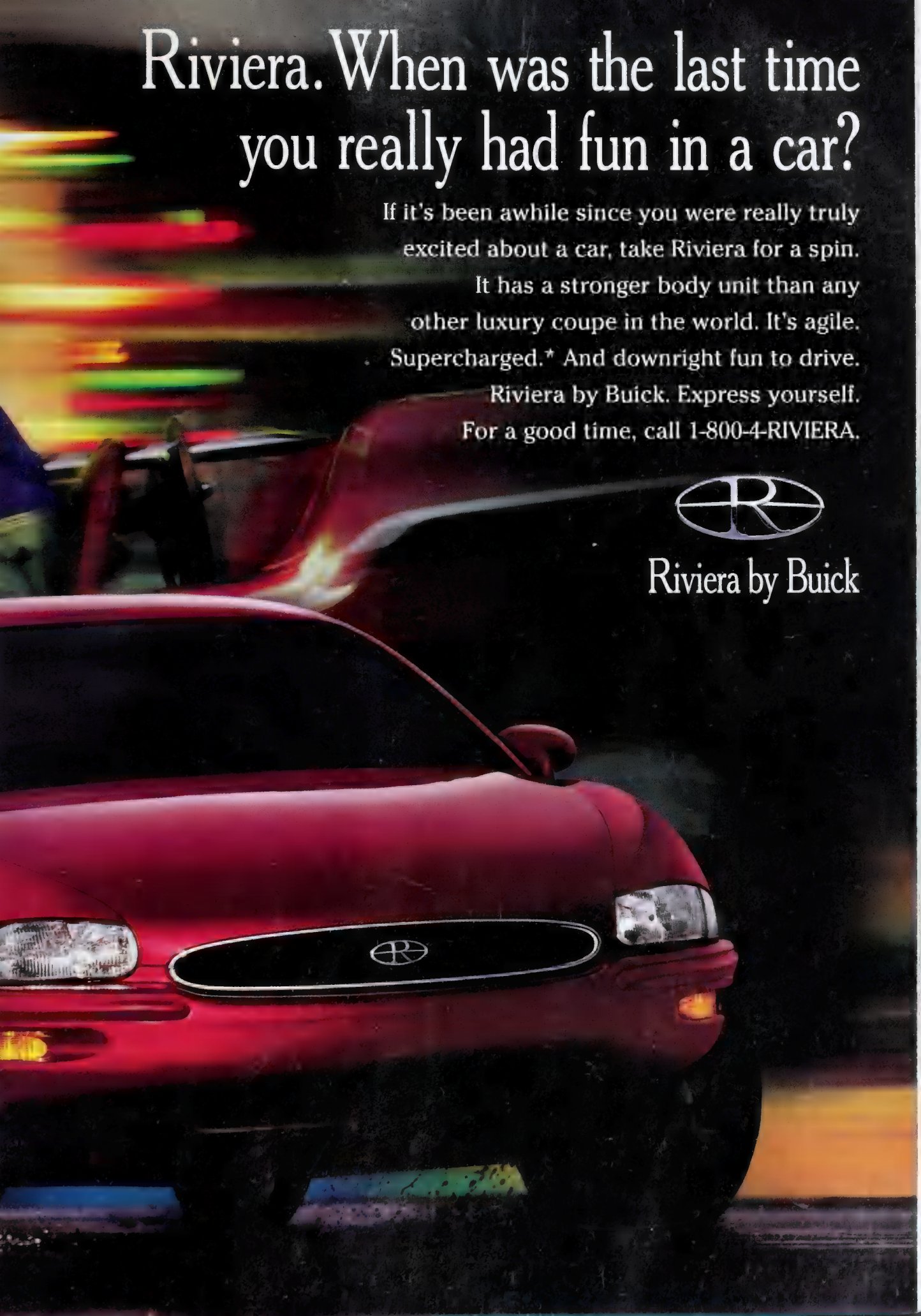
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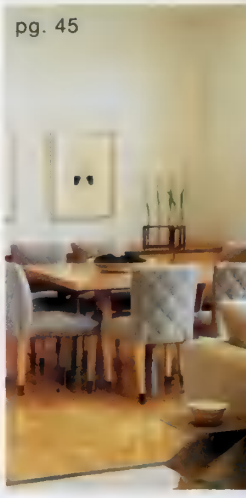
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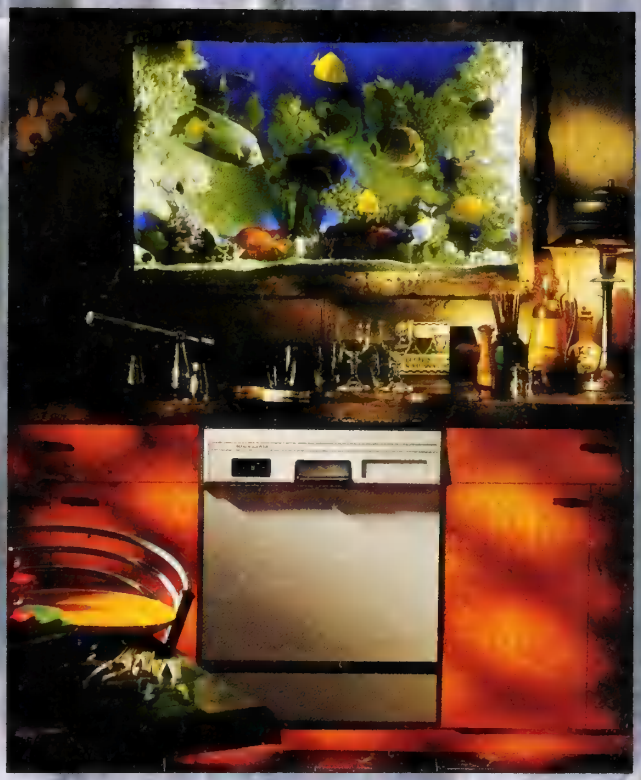
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BY JOSEPH GIOVANNINI

I have never returned, but sleep often takes me back to what my subconscious insists is the house of my dreams—the one-bedroom cottage I rented twenty years ago in the Los Angeles hills, not long after finishing architecture school. At $250 a month it was hardly a Hollywood glass-and-steel dream house overlooking an endless carpet of sparkling lights. But the modest, shingled, one-story structure did sit at the crest of a canyon on [illegible] Washington, where it not only presided over a panorama but also nest in a zone between untamed nature a sophisticated city.

There is in Southern California invisible membrane between the l house at the top of a canyon road and hillside around it: a little-known rea where Volvos and BMWs give way to r coon, coyote, and rattlesnake. This ter tory of encounter between the raw a the cooked is where pedigreed Siam cats leap off terraces to hunt lizards, qu and mice, and cultivated bougainvil creeps among the native manzanita. D ing a lonely period when I had few frie and a clandestine romance, this territ proved my refuge, my companion, and centerpiece of my solitude.

Film, literature, and song have perpe ated the notion of Los Angeles as a fa lane, high-octane society. But the ea glitzy image persists at the expense of almost unrecognized Jeffersonian id that quietly plays itself out in many h side communities—in the San Fernan and San Gabriel foothills as well as t parts of Los Angeles and Malibu that the sides of the Santa Monica Mountai Electronically equipped, college-educat two-car households coexist with t indigenous flora and fauna just out t back door.

If I coasted down the east side of M Washington in my '59 Studebaker, I w only ten minutes from Zubin Meht Mahler at the Music Center downtown, yet I lived in a zo where hefty possum fished in ponds for carp and koi and roll back newly laid sod to lunch on creatures exposed in the ear From my desk, where I wrote architecture criticism for a L Angeles daily, I could hear the wind against the wings of personal hawk diving from a nearby eucalyptus for prey. Ri heavy avocados thumped the roof as I played the Waldste Sonata on the piano.

I was reared nearby in a place appropriately named Arcad a town in Pasadena's orbit. Bucolic Arcadia had plenty of



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Torrential spring rains lashed the house like a ship at sea and deepened its isolation. During the intense heat of the Santa Ana winds, it seemed to occupy an utterly still void

land, much of it on an alluvial fan at the base of the Sierra Madres. Peacocks escaped the local arboretum and strutted freely and raucously on our streets. The Arcadian character certainly made my childhood and adolescence happy, but when I left for college in the East and graduate years abroad, I acquired an irreversible taste for cities. Back in the land of suburbs after more than ten years, I was at a loss for where to live, especially since my high school friends had long since dispersed to careers in the four corners of the country. I was free to live anywhere, and decided that L.A.'s canyons offered an interesting alternative to the overgroomed houses and yards of communities like Brentwood and Beverly Hills. I picked L.A.'s cheapest, most Bohemian canyon.

Miraculously rural Mt. Washington lies off the Pasadena freeway, midway between downtown Los Angeles and downtown Pasadena. Its winding, uncurbed roads and its houses dug into hillsides or perched over slopes have attracted the kind of people who want to be alone—artists, writers, and garden-variety eccentrics: Greenwich Village West.

Mt. Washington gives the lie to the myth that L.A. has no history. Developed in the early 1900s, when a funicular took residents from the trolley at the foot of the hill to the top, Mt. Washington acquired over the years a yeasty collection of domestic styles on its saddleback ridges and in its canyons. Near the base, boulder houses were built with water-rounded stones plucked from the nearby arroyo. Higher up, several woodsy Craftsman-style houses reminiscent of Greene & Greene had sleeping porches announcing that Angelenos lived in sympathy with nature. Affluent areas of the canyon boast designs by second-generation Modernist Harwell Harris, with horizontal lines and glass corners inspired by Frank Lloyd Wright. Dozens of simple stucco buildings that elsewhere would be tract houses are adapted to the slopes in irregular, often quirky configurations. As in many Los Angeles neighborhoods, trees like the pomegranate and kumquat speak of L.A.'s botanical history, and signal that the California yard, before it became decorative, served as a productive garden yielding fruits.

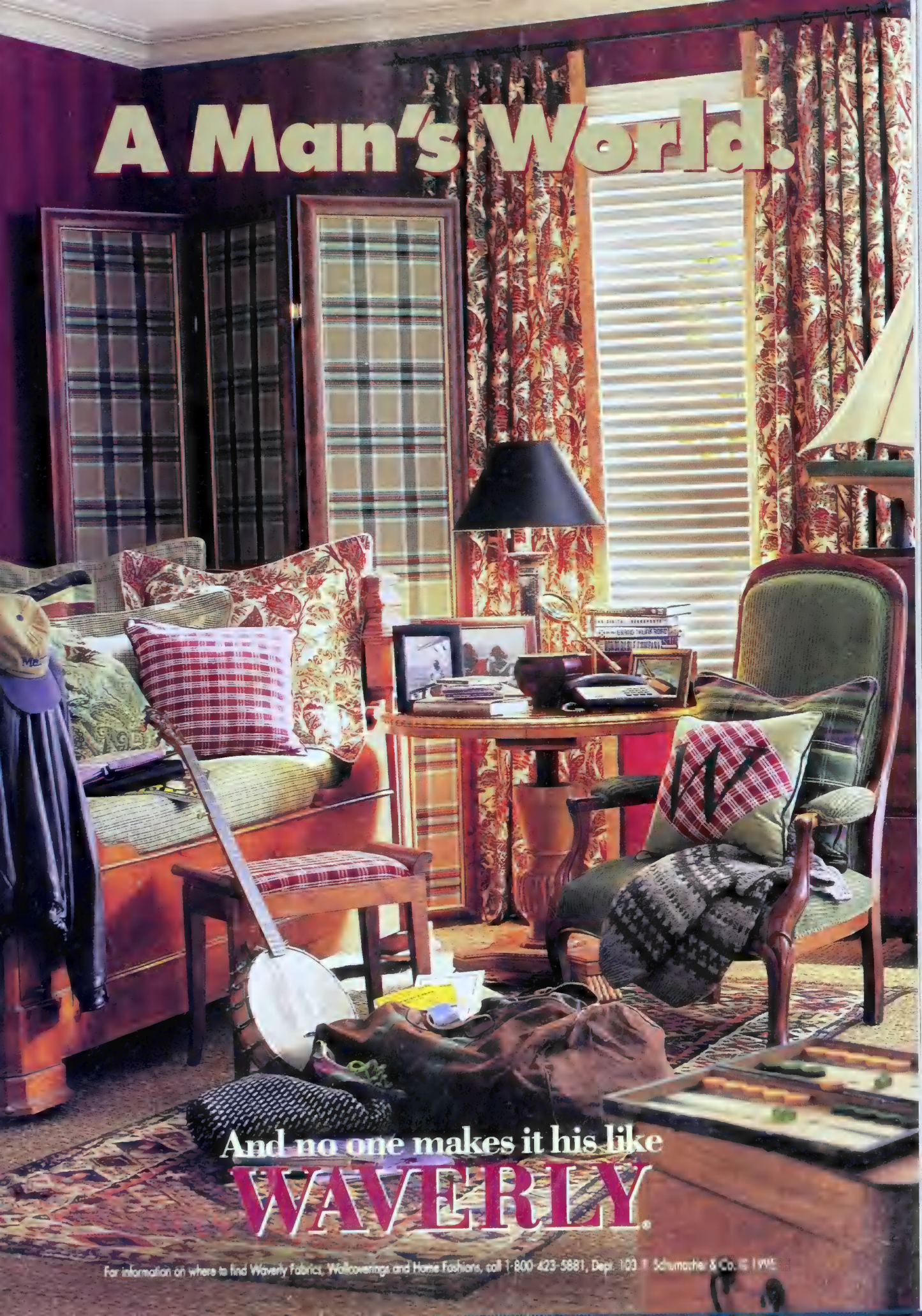
About my plain-Jane cottage I knew only that my landlord had lived there many years, and that he kept two monkeys who loved to flush the toilet to see the water swirl. But because the house occupied a choice lot at the tip of Mt. Washington Canyon and commanded a long view through the spurs that framed it, I surmise that it was one of the pioneers on the Hill, built at a time when emigrants from the East came to dry out their tubercular lungs in the arid climate. (A sprawling former sanitarium, now the Self-Realization Center, still stands just down the street.) Before its image became swamped by Hollywood, Los Angeles evolved as a city offering health and resort-style living.

In this older, bypassed section of town, I rediscovered L.A.'s original character as I invented the way I wanted to live: Th was the first freestanding house of my own. For nearly thr years I witnessed the ebb and flow of city and country arou me as I lived through my long-delayed rite of passage fro student to adult. Somehow the house deepened the ri Although in Los Angeles you are where you live, the uniqu ness of this place was that it defied social labeling. I could for my own identity.

At night, when I garaged my Studebaker and walked by t lone palm planted squarely in the middle of the lawn, I pass through suburbia into rusticity. The building was sited on ledge terraced into the slope. The roof was lower than t front lawn, so it could not be seen from the street, and the su rounding eucalyptus trees shielded it from the lower canyo roads: the house was so secret that I often left the doo unlocked, and in the time I lived there no one ever trespasse After I stepped down the stairs to a narrow forecourt, shad by a wood trellis and monster ferns, I occupied an island rented solitude. Coming home at the end of the day I wou just shed my clothes and walk straight into the outdoor show to wash away the day's toxins and ease into my private Ede Lathering, looking up through the lacy leaves of a centenari pepper tree, I could ponder the stars. In its isolation, the hou formed a zone of reverie in a field of suspended time.

At 700 square feet, the house was not impressive. A sm bedroom lay to the left of the front door, under a shed ro shaded by the fecund avocado tree. The dining area seat two; three was a crowd. The kitchen hung out the back, architectural caboose. The wood paneling on the walls a sloped ceiling was painted white. The single item a real esta broker might charitably call a feature was the brick firepla which provided the only heat. When I moved in, I placed m bed in the living room so I could fall asleep sandwich between the warmth of the fireplace and the romanti untamed canyon just the other side of the plate-glass windo the bedroom became a study. Life here removed me from t city: Torrential spring rains lashed it like a ship at sea a deepened its isolation. During the intense heat of the San Ana winds the shaded house seemed to occupy an utterly st void. Any updraft channeled dry, penetrating herbal arom into the interior.

The penalty for this raw Western beauty was the threat fire, and the need to protect the house drove me outside in the yard. Houses at the tops of canyons are more vulnerab than those at the foot, and even if the flames don't touch re dences, they generate 1,500-degree temperatures in whi houses combust spontaneously. In my new role as a hous holder I cleared the underbrush and planted vegetables plots that had been terraced into the hillside decades before someone who was evidently a serious gardener. Working t landscape, however, was not like placing a flower bed in a


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The great raptors were there because the unspoiled canyon was a supermarket of fowl and rodents scurrying about. Juicy quail, exposed in the sun, raced to havens under bushes

lawn. Judiciously chosen plants could defend the house against fire, so I tried to figure out what would cheat the flames but reinforce the wild character of the canyon. I cut back the oily, highly combustible chaparral—Southern California's matchstick—usually substituting fennel, which does so well in this climate. Fennel was fresh, fragrant, and a little unruly, and it yielded a potent health drink. At first I disdained the mangy black walnut trees with the sickly limbs that are so prolific here, but I came to respect their tenacity, and recognized they had a place I shouldn't disturb.

As a budding gardener, I did flirt with the notion of transforming the yard and adjacent canyon into a micro-farm that would make my homestead independent. Though the idea satisfied my sixties sensibilities, I never pushed my lot and canyon to self-sufficiency. Managing the canyon was the course I chose, and with dirt under my nails, I developed an emotional connection to the landscape, the kind of feeling I presume common to people who really live in the country and depend on the land for their livelihood.

I lived with a privacy that intensified any relationship. I had met a beautiful Eurasian and the isolation of the house suited a long, off-the-record affair with this woman who was, technically, already spoken for. We could not be seen together in public, and she brought no friends to my house. I might have an emotional life, even a very emotional life, but little social life. I continued to cultivate my connection with the outdoors.

In my outback I discovered a society of animals, part of a tiny semirural ecosystem with a close relationship to the city. The great raptors in the eucalyptus and sycamore were there because the unspoiled canyon was a supermarket of fowl and rodents scurrying about. Juicy little quail, sometimes trailed by chicks, evidently felt exposed in the sun, so they raced across the patches of light to safe havens under bushes. The owls, which pair for life (and terrified my paramour, who considered them ill omens), came out in the evening and enjoyed a cocktail conversation before the hunt; the droppings they deposited on the chimney and roof peak, with half-digested little bodies, chronicled their sprees. I came to spot dozens of bird types, especially in the spring. Never was I bitten by any insect when I worked the yard, but one spider did find his way to my bed and thigh, where he made his presence painfully felt. My doctor, a fan of arachnids, seemed more interested in identifying the spider than in treating the bite. The culprit, evidently, was rare.

One night as I went to sleep, I doused the lights only to see the white walls glowing red. "Strange," I thought, "the fireplace isn't lit." I looked down the canyon and saw distant flames. The fire seemed safely removed, and I started to fall asleep until I realized, "No, this is life-threatening—I am the logical conclusion of that fire." I got up, called the fire department, and started packing my letters, photographs, and slides until, peering down the long canyon, I saw a convoy of trucks arriv The firemen extinguished the blaze impressively in a matt of minutes. I was lucky, this time.

Domestic cats, including my dear long-haired Herma would move freely through the membrane into the canyo where I could see them stalking and freezing as they hunte their quarry. Herman's transformation from a gentle bundle black-and-white cashmere into a killing machine, emittir primordial clicks from the back of his throat, alarmed and fa cinated me. Endearingly, he regularly deposited half-dead tr phies of his hunt at the back door. Cats, in turn, were th natural prey of owls and hawks, who swooped down and ca ried them off in their talons to drop them to their deaths ar pick at their corpses.

Raccoons were the most conspicuous of my furry neighbo and because these little bandits with the bright eyes were cu I made the mistake of feeding them scraps as though they we pets. They ate anything, even the soap on the tray at my ou door shower, with incredibly articulated, rather human litt hands, and eventually invited themselves into the hou through the unlocked kitchen door. I walked in on or twenty-pounder raiding the cupboards, and he stood h ground in the kitchen sink, wringing his hands, hissing at th showdown. There weren't many possum, but the one il mannered, long-toothed oaf I did see waddled off, confident the knowledge that the inedibility of his meat protected hir

Every once in a while my yard drew unexpected visitor Kids returning from the nearby grammar school occasional hiked home single file through all the back yards along th canyon edge, using branches as machetes to whack their w through. Their shouting announced their advent, and usual there was a ripple of wildlife that cleared out in advance their comically heavy-footed arrival. A smile always came ov me as I saw children turn into Huck Finns for an afternoon this canyon that I tended. They of course remained city kid but like me they were charmed, charged, and changed und the canyon's influence.

Writing is a solitary task, but my interviews did introdu me to many people, and gradually I made friends. Increasing I pointed my Studebaker west for my emerging social life. found that I was coming home later and later and seeing n canyon menagerie less and less.

It seemed, finally, that I was living on the freeway, and realized I had to give up one end or the other. After years the company of raptors, I finally decamped for a much le interesting house near the beach and the company of peopl The commute defeated the idyll but did not terminate it. Th canyon house remains my only recurrent dream. ■

Joseph Giovannini, an architect and critic, wrote "Sentimental Journey," a Thoughts of Home essay in our February 1994 issue.



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EDITOR: SARAH SHAW

BY KATHLEEN MAHONEY

NOW!

Here's our report on the recent furniture market in High Point, North Carolina, beginning with a sampling of pieces that pay homage to historical styles



An oval-back side chair from the time of George III is meticulously reproduced by E.J. Victor in its Newport Collection, $2,902. Call 704-437-1991.



Straight off the plantation—a teak West Indies settee with cane seat and exaggerated curved arms, $1,300. From Bauer International: 803-884-4007.



A gold-leaf shield mirro sparkling with Swarovski cr medallions is 28 inches b 18 inches, $750. From Carv Guild: 800-445-3464.



A white-finished maple cocktail table recalls the Gothic style, $650. From Lane's Hudson River Views: 804-369-5641.



Strawberry Hill pine cabinet from Baker's Stately Homes Collection is a reproduction of one in Broughton Castle, $17,888. Call 616-361-7321.



Among the ma many Gothic-style piece this green-stained maho bench with quatrefoil pointed arches mar across its back, $1,500. Currey & Co.: 404-885-



Mario Buatta strikes again, this time with an occasional table of Gothic origin painted in faux marble, $1,975. From John Widdicomb: 800-847-9433.

Tradition France's bistro side chair is distinguished by gold-accented crackle finish an nailhead trim, $ Call 800-524-5



Wave of the past: A high-back settee with mahogany legs is from Hickory White's Savannah collection. $3,738. Call 910-885-1200.



For more details, see Reader Information


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BY SARAH SHAW

When it comes to modernist furniture at the High Point market, the pickings are often rather slim. But this season a number of stylish pieces caught us by surprise



Pewter leather and stainless frame say glamour. Ralph Lauren looked to old Hollywood movies for his Modernist chair, $6,310. Call 212-642-8700.

The arms of Swa
F4-15 leather
evoke the fins of a
convertible, $4
Call 910-885-



Palecek's clean-lined Easy Chair is upholstered in smooth raffia, given extra punch with bold black canvas cushions. $750. Call 800-274-7730.



Directional's cubist end table zigzags in white plaster. Its eye-catching shape also looks cool in silver-leaf finish. $1,299. Call 910-841-3209.



Racy red leather revs up the brushed steel-legged Design Classic Chaise by Milo Baughman. $2,329. From Thayer Coggin. 910-841-6000.

Baker's Savoy Collection arm
was inspired by the Deco-e
French designer Émile-Jacqu
Ruhlmann. Hide your med
equipment behind the inlaid w
doors. $9,938. Call 616-361-7



Bernhardt's upholstered chair with fluted feet takes its cue from Deco design. $1,890. Call 800-345-9875.



Century's South Seas chair is woven of water hyacinth, an age-old plant that now lends itself to tailored '90s design. $1,696. Call 800-852-5552.



A clean-lined frame in gilt makes Henredon's Aegean c
chair stand strong. $1,500.
Call 800-443-6468.

For more details, see Reader Information



Calvin Klein
home

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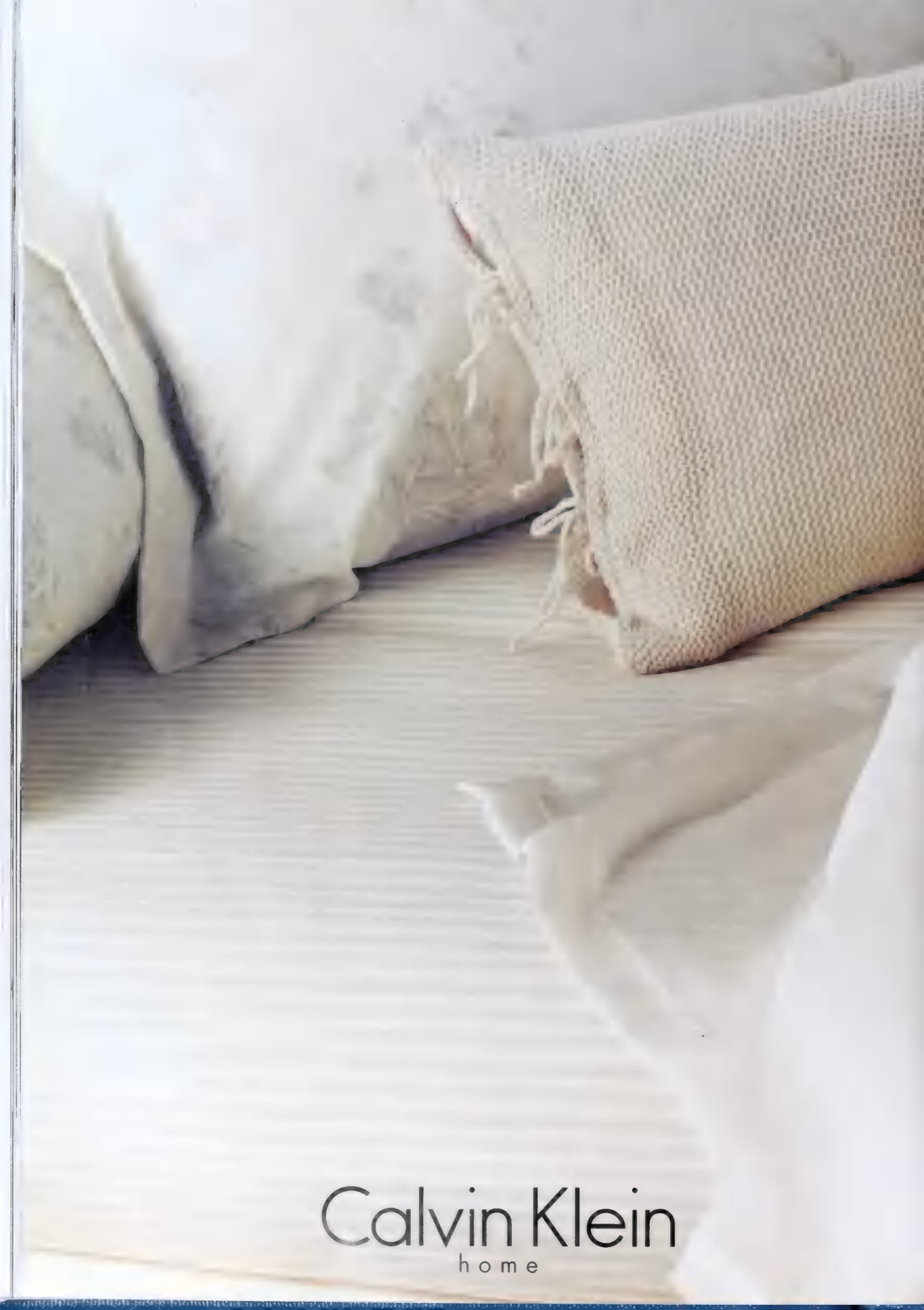











Calvin Klein
home

BY SARAH SHAW

Even the most traditional designs can be unique—a maple chest painted vivid green, a tall-back armchair dressed in a spicy print



Thomasville's six-drawer Cypress Green chest rises to the occasion at four feet nine inches, $1,100. Call 800-225-0265.



arson spiced up a traditional -back armchair with a ry and paprika cotton floral, nioned into a kicky skirt, 067. Call 910-882-8135.



A library in the round: E.J. Victor's Newport Collection table has a lower gallery of faux books and room for real reading matter too. $7,412. Call 704-437-1991.



White-washed chest from Milling Road's French Renegades collection charms us with drawer details—carved star, fluting, rosette, $2,902. Call 910-885-1800.





Norwalk Furniture embellished the basic brown leather club chair, adding tasteful green leather piping to a boxy design, $2,128. From Norwalk Furniture: 800-837-9002.

Sink into the deep seat of Lee's striped club chair—shown in Soho brick fabric with fruitwood legs, $1,150. Call 704-464-8318.

RICHARD HAGGERTY (8)



A pine cabinet stained blood and butternut was pired by 18th-century pieces, ,683. From G.L. Sawyer d.: 804-340-7958.



From the Highlands: Drexel Heritage's Royal Country Retreats side table has a barley oak top and a black base, $1,149. Call 800-916-1986.



Mitchell Gold's Marlene chaise in antique cord velvet looks as though it found its way from grandmother's attic. $999. Call 704-632-9200.

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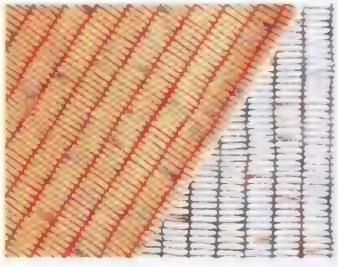
Chrysler Town & Country LXi

BY KATHLEEN MAHONEY

We've always admired Japan for its spare, elegant design. Today we can feast on fresh interpretations in fabrics, lighting, and rugs



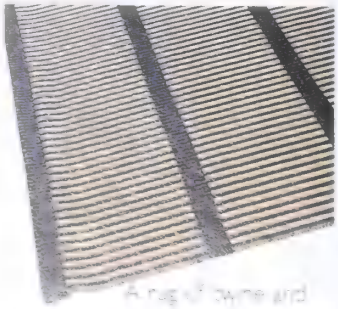
Dots and dashes dance across Franciscan Fabrics cotton. Through Decorator's Walk: 212-319-7100.



Appropriately called Tatami, this cotton fabric is new from Schumacher. Through decorators, call: 800-332-3384.



Leaves are scattered across a print from Firifiss. Through decorators, at Lee Jofa: 212-688-0444.



A rug of [illegible] and [illegible] is a modern take on traditional [illegible]. 4½ by 6½ feet; [illegible]. 212-925-[illegible].

Toshiyuki Kita's lamps with rice-paper shades can be adjusted in height, from $295. At Takashimaya: 212-350-0100.

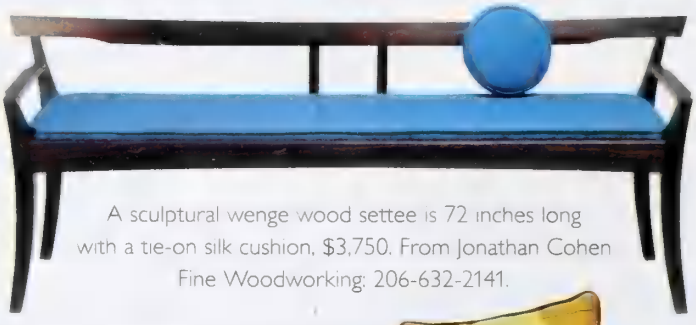




Lacquer screens with paper-thi panels serve as room dividers Japanese homes. This one con in many finishes. $500 a panel From Miya Shoji: 212-243-677



Nature is treasured in Japan. This 8½-inch green ceramic bo suggests swirling water. $50. At Sara: 212-772-3243.



A sculptural wenge wood settee is 72 inches long with a tie-on silk cushion, $3,750. From Jonathan Cohen Fine Woodworking: 206-632-2141.

Antique silk kimono fabric covers pillows trimmed with horn ring ornaments, from $125. At Takashimaya: 212-350-0100.





A glossy black ceramic stool is designed for the garden but could also work next to a sofa, $790. Through decorators, from Palisander: 212-755-0120.

In Japan, traditional step *tansus* provide storage. This double-sided custom unit is in mahogany, $12,000. From Berkeley Mills East-West Furniture Design: 510-549-2854.


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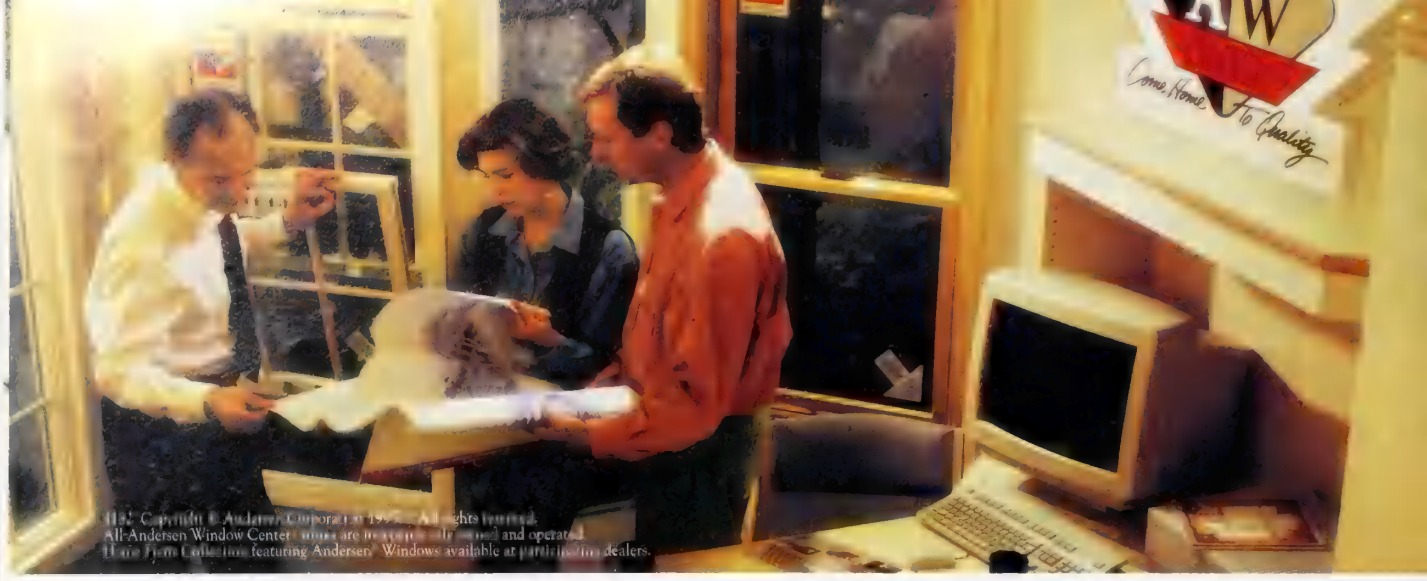
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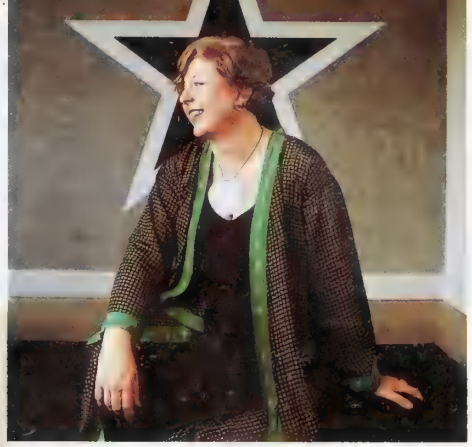
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BY CHRISTINE PITTEL

Nothing faux about her

hy should our rooms resemble a farmhouse if e're not farmers? What's the point of walls at look like Pompeii? Boston's Celeste Cooper akes the case for interiors that look like they elong in the late 20th century

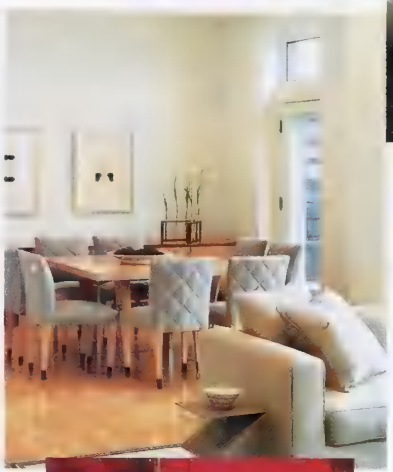


este Cooper recently gave up rarefied air of a Back Bay wnstone for a renovated rehouse in Boston's burgeoning th End, where her desk is a fting table and her samples are tly stacked in raffia suitcases. morphing," she says, sinking a showroom sofa and sipping ced coffee just the shade of her e silk tunic and pants. She has rged her decorating office with ertoire, an importer contemporary opean furniture, which ans she can design her line of furniture and clamber around struction sites for her clients. When Cooper talks she sounds the Katharine Hepburn of the orating world—no bunk. "Let's rid of pretensions and decorate suit the way we really live," she lares. "I see country pine and I ge. We're not farmers. Why uld we make our rooms look a farmhouse?" She recoils at thought of elaborate swags and ots and mahogany end tables. -creations of 18th-century ms drive me nuts. We have to ne to grips with the fact that we in the 20th century. At some nt, finally, it has to be chic to be dern."

Hers is a relaxed, supple dernism. "I like pared-down eriors with clean shapes, a purity ne, and a sense of ease." But t doesn't mean that her rooms n't luxurious. There's a rich, suous play of textures—gray nel curtains against chalky d-troweled plaster walls, a silk w tied with twine. "I like taking inary materials and using them ew ways," says Cooper, who nbs hardware stores and once made draperies out of the gold metal mesh used for coffee filters. "We didn't have to hem them. We just crumpled them up at the bottom." Her neutral palette of amorphous, chameleonlike colors gives her rooms serenity.

"The three key words in design are, 'Edit, edit, edit.' If in doubt, leave it out"

But what makes her interiors memorable is her willingness to take risks. She sets up provocative juxtapositions—Fortuny fabric and river rocks, lacy hand towels in a concrete bathroom—contrasting the primitive with the refined. And who else would buttress a library shelf with a twisted tower of books?









Celeste Cooper (top right) and her urbane interiors, from top center: Solid fabrics reveal the clean lines of furniture. Wall panels hide china. Cooper's bookcases tower over a Patrick Naggar table. A new carpet underscores the fanciful quality of a Russian Empire chair.

MODUS OPERANDI

- A major issue is what to do with the TV. Everyone says, "Of course, I don't watch TV," but if you spend Thursday night watching *Seinfeld* and *E.R.*, don't hide your TV in an 18th-century armoire. Put it on open bookshelves or on a trolley.
- Let's not camouflage what our rooms are. If the architecture is anonymous, don't tack up a lot of moldings. In a small, dark room, amateurs say, "Let's paint it light blue and make it airy." Instead, emphasize the smallness and darkness to make it dramatic and intimate.
- If the three key words in real estate are "Location, location, location," the three key words in design are "Edit, edit, edit." If in doubt, leave it out.
- Modern doesn't mean you can't use antiques. I love to buy antiques. I just think of them as sculpture.
- Few people gather around a mahogany dining table like Ward and June Cleaver anymore, but we assign a whole big room to it. I like banquettes in dining rooms that can sleep guests. I like to line dining rooms with bookshelves and turn them into libraries, so you eat off the library table.
- Have fewer things, but make them larger. Use a sofa—even if it goes wall to wall—instead of a love seat. Forget end tables, just do a big cocktail table.
- Use a limited palette. It doesn't have to be beige. It could be cobalt blue and pink, modulated in various tones through the space. Strong blocks of color in one room become an accent color in another.
- I like to paint foyers in a dark, lacquery color, so having passed through this dark, tunnel-like space, the living room looks even lighter and brighter. I call this my "Palace of Crete" theory.
- Many people hang their pictures too high. I like to put tiny images in a big frame. It explodes the scale and makes even a postcard significant.
- Curtains should always be hung from the ceiling or the bottom of crown moldings, otherwise the room looks stunted.



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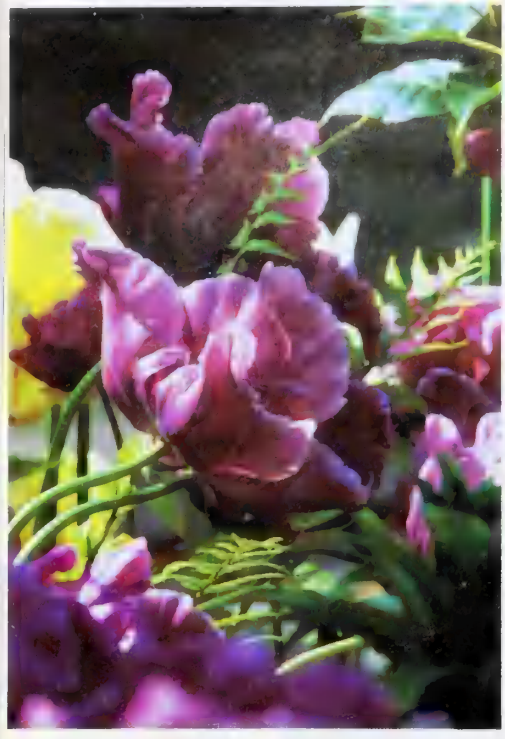
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BY ELIZABETH H. HUNTER

Bright ideas for bulbs



Written for novice gardeners who have learned the basics and want to move on, Ann Lovejoy's new book, *Further Along the Garden Path* (Macmillan, $40), offers thought-provoking ideas for each month of the year. Writing about bulbs in the October chapter she points out that we have been too influenced by those lush photographs in catalogs showing tulips, daffodils, hyacinths, and Dutch iris in parklike settings or massed as bedding plants or marching in military rows. "Though generosity is one key to getting a really good display, planting bulbs in unrelieved blocks or sheets is not the answer for a small garden. It works much better to cluster larger bulbs—border tulips and narcissus—in informal groups, tucked gracefully between shrubs and emerging perennials. In a small garden use ten or twenty bulbs, in a larger garden, fifty or a hundred. Concentrate most bulbs in the center of the arrangement, with a few spaced farther apart at each side so that the flowers look natural rather than regimented."

BY BETH SHERMAN

A new catalog filled with unusual gifts helps benefi emerging artists

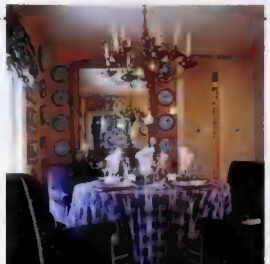
Money budgeted for the arts continues to shrink. Now *you* can contribute. A new gift catalog allows the public to help support the next Julian Schnabel or Robert Mapplethorpe.

The Art Matters Catalog features furnishings, jewelry, clothing, and toys created by more than eighty artists, designers, and craftspeople. "There are two goals here—bringing money artists and bringing artists to the consciousnes consumers," says Cee Scott Brown, executive president of the Art Matters Foundation, the n profit organization that created the catalog to f grants for emerging artists. (Over the past years, the foundation has awarded $3 millio more than 3,000 artists working in film, vi photography, painting, design, and theater.)

The catalog items are as quirky and orig as the artists themselves. You'll find gift bo covered in clouds and a chair made of recy cardboard. Photographer William Wegman c tributes a porcelain plate showing his c Man Ray, dusted with flour. And artist Je Holzer offers glasses etched with slogans suc "Lack Of Charisma Can Be Fatal." Prices ra from about $10 for a set of wooden pencil $900 for a hand-pieced quilt. For a free cata call 800-979-ARTS.

BY KATHLEEN MAHONEY

The venerable fabric house Brunschwig & Fils has just come out with an informative book by its senior vice president, Murray Douglas, in collaboration with New York writer Chippy Irvine. *Brunschwig & Fils Style* (Bulfinch Press, $45) is more than a company history. It offers an inside look at the fascinating world of fabrics—what inspires a particular pattern, how it is developed. Learn about the historical events that were instrumental in bringing about some of the company's important designs, and see the fabrics used in interiors by leading decorators on both sides of the Atlantic. To order, call 800-759-0190.



ALEX McCLEAN

BY JILL KIRCHNER

Antiques alert

This month, Ralph Lauren cleans house, fashion designers hold an open house, and more

"What new look will Ralph Lauren be onto next?" is the question on everyone's minds as they anticipate the master of style's giant sell-off at Sotheby's October 11. More than four hundred lots of European and American furniture and decorations used to prop his showrooms and stores will be on the auction block—everything from a Louis XV chaise longue, right (estimated at $15,000), to needlepoint pillows. It's all to make room for Lauren's new finds. A portion of the proceeds will benefit the Nina Hyde Center for Breast Cancer Research. Call Sotheby's at 212-606-7000.

•Fans of Victoriana can revel in the period room settings at the Metropolitan Art & Antiques Victorian Decorative Arts Show, October 13–15 in New York City. More than 25 dealers will display their wares. Call 212-463-0200.





•The San Francisco Fall Antiques Show, October 26–29, draws m than 60 prestigious dealers from across the United States and Euro Call 415-921-1411.

•The Twelfth Annual Antiq Show and Sale to benefit the M neapolis Institute of Arts will be h October 13–15. Call 612-870-30

•Peek inside the homes of so of fashion's heavy hitters Septem 30 on the Fashion Group Int national's Fashion Industry Designer Benefit House Tour support the Breast Cancer Resea Foundation. Among eleven stops the Manhattan itinerary will be interior designer Larry Las brownstone duplex (above), Nicole Miller's TriBe loft, Adrienne Vittadini's Central Park ae Robert Lee Morris's SoHo terraces, Joan Vass's penthouse garden. Tick are $100. Call 212-593-1715.



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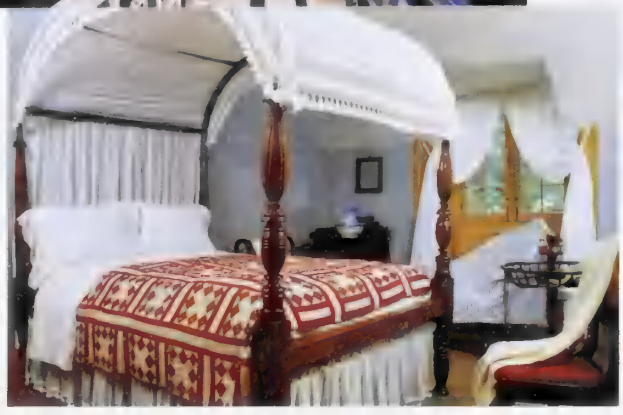
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BY CARA GREENBERG



Touring along the Hudson

New decorative arts tours at three historic houses focus on high-style and everyday objects used in days gone b



Most Americans visit historic houses because of who owned them (long-dead robber barons, perhaps), designed them (witness the crowds for the Frank Lloyd Wright tours of Oak Park, Illinois), even slept in them (George Washington is a perennial draw)—or just to see how people lived in other centuries.

But for those of us who'd rather linger over exquisite porcelain and rare furnishings, three historic properties along the Hudson River (45 minutes north of New York City)—each a mother lode of important antiques—now offer special decorative arts tours.

"Standard house tours are historically based," says Kathleen Eagen Johnson, curator of Historic Hudson Valley, which manages the properties. "T tours look at collections with different eyes, foc on objects and how they were made."

Inside Philipsburg Manor, an early-18th-cen stone farmhouse (above left), you'll find the ea known Chinese export porcelain with a col past (dragon bowls dating from 1620), leather c made in Boston around 1700, and European ware and brass. Nearby Van Cortlandt Manor contains most of the original family furnishings the late 18th century, including a Chippendale ing table and a lady's mahogany fireside desk. Au Washington Irving's gabled storybook cottage, nyside, reflects upper-middle-class tastes of the 19th century (such as the canopy beds and the and white New York State friendship quilt, below

The 45-minute tours, conducted by spec trained guides, cost $7 per person, per site. 914-631-8200 (ext. 618).

EXHIBITS

BY DONNA DORIAN

Openings in four cities

Mark your calendar for museum events

Now that the Philadelphia Museum of Art has completed the final stage of its 3-part renovation, those passionate about the decorative arts can revisit their favorite period rooms, beginning September 16. Looking fresh again are the museum's eighteen French, English, Austrian, Dutch, and American rooms dating from 1500 to 1850. Included is a 1765–73 drawing room from Lansdowne House designed by Robert Adam (above). Call 215-763-8100.

•Also in Philadelphia, a show opening October 6 at the Moderne Gallery focuses on the streamlined furniture and decorative objects of the English Arts and Crafts Movement. On view are some 75 pieces, including Archibald Knox's [illegible] pewter [illegible]

•The first major exhibit in twenty years of the works of Dutch artist Piet Mondrian will be leaving the National Gallery of Art September 4 and reopening October 1 at the Museum of Modern Art in New York. Mondrian's New York studio, decorated as if it were a three-dimensional work of art (top), w'l be re-created at MOMA [illegible] 212-708-9480.



•Res[illegible]es of an altogether differen[illegible]e explored in the Art Institute of Chicago's "The Prairie School: Design Vision for the Midwest," opening October 14. See more than 50 architectural drawings and fragments by the likes of Frank Lloyd Wright, Louis Sullivan, Walter Burley Griffin, and Marion Mahony Griffin. Call 312-443-3600.





•On September 30 the National Building Museum in Washington, DC, celebrates its tenth anniversary with a free daylong festival of the building arts. Visitors can work side-by-side with master craftspeople skilled in everything from ironwork and stained glass to faux-finishing and wallpaper hanging. Call 202-272-2448.

Pros answer your design questions

Q. The windows in my living room are an eyesore and cannot be changed. What can I do about them?

A. One thing I don't do is try to upgrade or hide the offending windows with fancy, formal curtains. Instead I'd choo very simple curtains or blinds and then shift the emphasis—to a good fireplace wall or, if there's no fireplace, to a well-designed and beautifully built wall of bookcases and cabinets. Applied moldings in a design of panels can also distrac attention from the horrible windows. These solutions can work in both contemporary and traditional architectural surroundings.

—*Mark Hampton, A*

Need professional advice about a design problem? Call the American Society of Interior Designers, New York Metropolitan Chapter: 800-480-9699.

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passionate commitment to their vision. ■ Frank O. Gehry has broken with the perceived conventions of architecture for over 30 years with consistency and unfailing verve. His firm, Frank O. Gehry and Associates, has profoundly and imaginatively reinvented architectural expression in format, materials,

ROBERT M. GREENBERG

and technological arenas. ■ With his bicoastal company, R/GA Digital Studios, Robert M. Greenberg has pioneered new media on both the creative and technological frontiers. R/GA's images and special effects have been designed for all platforms, from feature films to broadcast TV

RALF HOTCHKISS

and from print to interactive multimedia. ■ A consultant to wheelchair manufacturers in developing countries throughout the world and technical director of the Wheeled Mobility Center, Ralf Hotchkiss has radically altered both the design and the process of producing wheelchairs. Through his research, he has developed state-of-the-art, all-terrain wheelchairs with a network

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of builders in over 25 developing countries. ■ Reverb is a collective of five partners distinguished by their unconventional work in the conventional medium of graphic design. They collaborate with a diverse group of clients from grassroots community centers to large corporations.

SITE

■ Founded in 1970, SITE is an interdisciplinary group of artists, architects, and designers who advocate social and environmental responsibility through its diverse range of projects. The group's integration of nature in the construction of buildings, sculpture, parks, and waterfront development has resulted in

PHILIP ZIMMERMANN

environmentally responsive and functionally effective buildings and spaces. ■ Philip Zimmermann is the designer of Pretty Good Privacy (PGP), an E-mail encryption software. Thanks to the algorithms of PGP, which was released to the public as free software in 1991, E-mail messages can be sent securely all over the world without risk of interception by any third party.

Congratulations to all the winners of the 1995 Chrysler Award of Innovation in Design.



BY TESSA SOUTER

From bedknobs to broomsticks, two wonderfully eclectic stores in California specialize in past and present classics for the home



Erica Tanov, a fashion design graduate of Parsons School of Design and onetime designer for Rebecca Moses, has opened her Berkeley store in the building where her grandfather once ran a laundry and dry-cleaning business. She needed her own retail outlet for her successful line of exquisite lounge- and bedwear. So many people wanted to buy the store's props—antique mirrors, vintage photographs, and sterling silver bed trays—that she started selling them too. Duvet covers ($380 to $650) and European-size pillow shams in linens, cotton damasks, and silk velvets ($65 to $125) recall the antique bed linens and lingerie that she collects. Erica Tanov, 1627 San Pablo Avenue, Berkeley, CA 94702; 510-524-1762. Also available through seed, inc., 212-226-0976.



Sandy Koepke's store Inside Out, in Los Angeles, evolved out of her interior design business. It is a multifarious mix of the wicker, antiques, one-of-a-kind objects, old fabrics, and restored vintage lighting she likes to use in her work. The store, a three-room affair with vaulted beam ceilings, a huge brick fireplace and vines growing outside, captures the Maine summer house look that is sweeping L.A. "But it's not cutesy or affected," she asserts. "Nothing is manufactured." Don't go there for faux old-painted cupboards. Koepke only sells the real thing. Inside Out, 521 North La Cienega Boulevard, Los Angeles, CA 90048; 310-652-9280.

A LA CARTE

BY JANE ELLIS

Under pressure



"You get two-hour taste in ten minutes," says cookbook author Lorna Sass of pressure cooking. Author of 1989's successful *Cooking Under Pressure* ($18.95) and the new *Great Vegetarian Cooking Under Pressure* ($23), both from William Morrow, Sass feels there's no down-side to pressure cooking today. Explosions of split pea soup in faulty cookers are a thing of the past. The new pressure cookers are safe. They produce dishes in about one-third the normal cooking time, saving both time and energy. "You can have lentil soup in seven minutes, coq au vin in nine, and tender lamb stew in twelve," brags Sass, whose new book is filled with the vegetarian dishes she now prefers. A golden squash risotto (beautifully creamy in five minutes) and Tuscan beans with sage (eighteen minutes) are two of her favorites. Of the new pressure cookers on the market, the best value for money, according to Sass, is the stainless-steel Magafesa Rapid 11 cooker (pictured at left with Sass's new book) at $99. To order, call 800-923-6700.

IN THE AIR . . . Note the touch of fantasy in spaces by some top designers. Whether they are wrapping a room in 18th-century monkey scenes or pasting wallpaper butterflies on the ceiling, these designers are saying, Lighten up: Decorating needn't be so serious.

REMODELING

BY LISA JILL SCHLANG

Flooring decisions made easy



Oak parquet, bird's-eye maple herringbone, or antique heart-pine planks—how do you decide what wood is right for your rooms? It's easy at Peser's City, a 4,700-square-foot New York City showroom that displays room-size modules of over 60 different wood floors, including 5-foot-high wall panels. Instead of [illegible] in the corner, Peser's allows you to [illegible] floor without [illegible]. Just [illegible] president and [illegible] of the [illegible] The 93-year-old company [illegible] been crammed into a much smaller space where they showed customers hand-held flooring samples as many companies do. At the new showroom, you can walk on your choices. "One woman even brought her favorite chair and made it on the floor that she was considering," says Ezrin. In addition to traditional designs, Peser has created unique patterns like an Escher-inspired floor made of Brazilian cherry with Australian lacewood inlays (left). Prices range from $8 to $15 per square foot, including installation. At J. Peser's Sons, 475 10th Ave., 9th Floor, New York 10018; 212-279-6900 by appointment.

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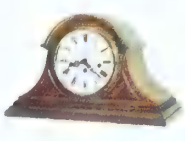
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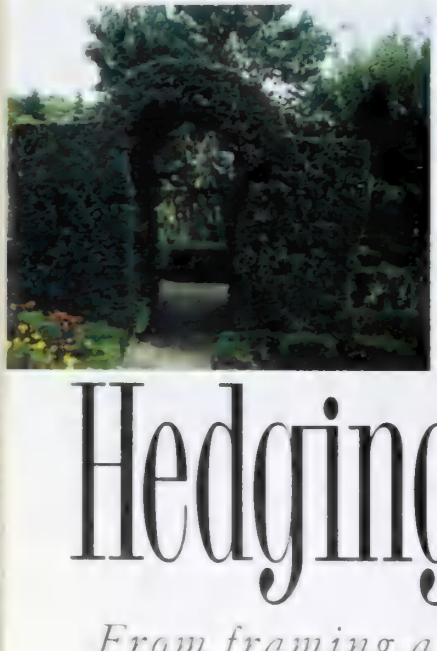
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Hedging your beds

From framing a flower border to creating an outdoor room, hedges are endlessly versatile. Here's how they shape a garden

BY ELAINE STEINER

Last spring my daughter and I were strolling past a pink-blossomed blackthorn hedge marking the boundary between an English country lane and a field near Ripon, when she said, "Hedges always make me think of gardens." For a moment I was puzzled. We do not apartment-dwelling city folk—or [illegible] a garden. What was the connection? My daughter replied, "When I was little and Grandma came out from New York, she would take me for a walk past a tall green hedge sprinkled with white flowers. She always broke off a piece for me to smell."

My daughter's fond memories of privet in bloom—for that was the great hedge near our house on Long Island—validated what I had been thinking for a long time. Of all materials used to create a barrier or mark a boundary—wood, stone, bricks, or plants—living greenery is the friendliest. A beautiful hedge enchants the outsider even as it provides privacy and protection for those within.

It's hard to imagine a garden element more congenial—or versatile—than a hedge. Anyone who has seen the intricate evergreen parterres at Villa Lante in Bagnaia, Italy, or the curious billowy shapes of the 300-year-old yew hedges at Powis Castle in Wales or the allées of thirty-foot-tall Irish yews at Filoli in California knows what hedges mean to landscape design. They can create gardens within gardens and provide the perfect backdrop for a perennial border. They can frame a splendid view or screen an ugly one, act as a windbreak or sound barrier. And although we often think of hedges only as precisely clipped evergreens, spirea, euonymous, and viburnum look lovely when left to grow in their graceful shapes.

Hedges come in all colors: gold-tipped cypress, silvery Russian olive, bronze beech, or deep red plum. Flowering hedges—myrtle, cranberry viburnum, and honeysuckle—perfume the atmosphere. Low-growing hedges of neatly groomed herbs like thyme, lavender, santolina, and germander fragrantly embroider a knot-garden or edge a path.

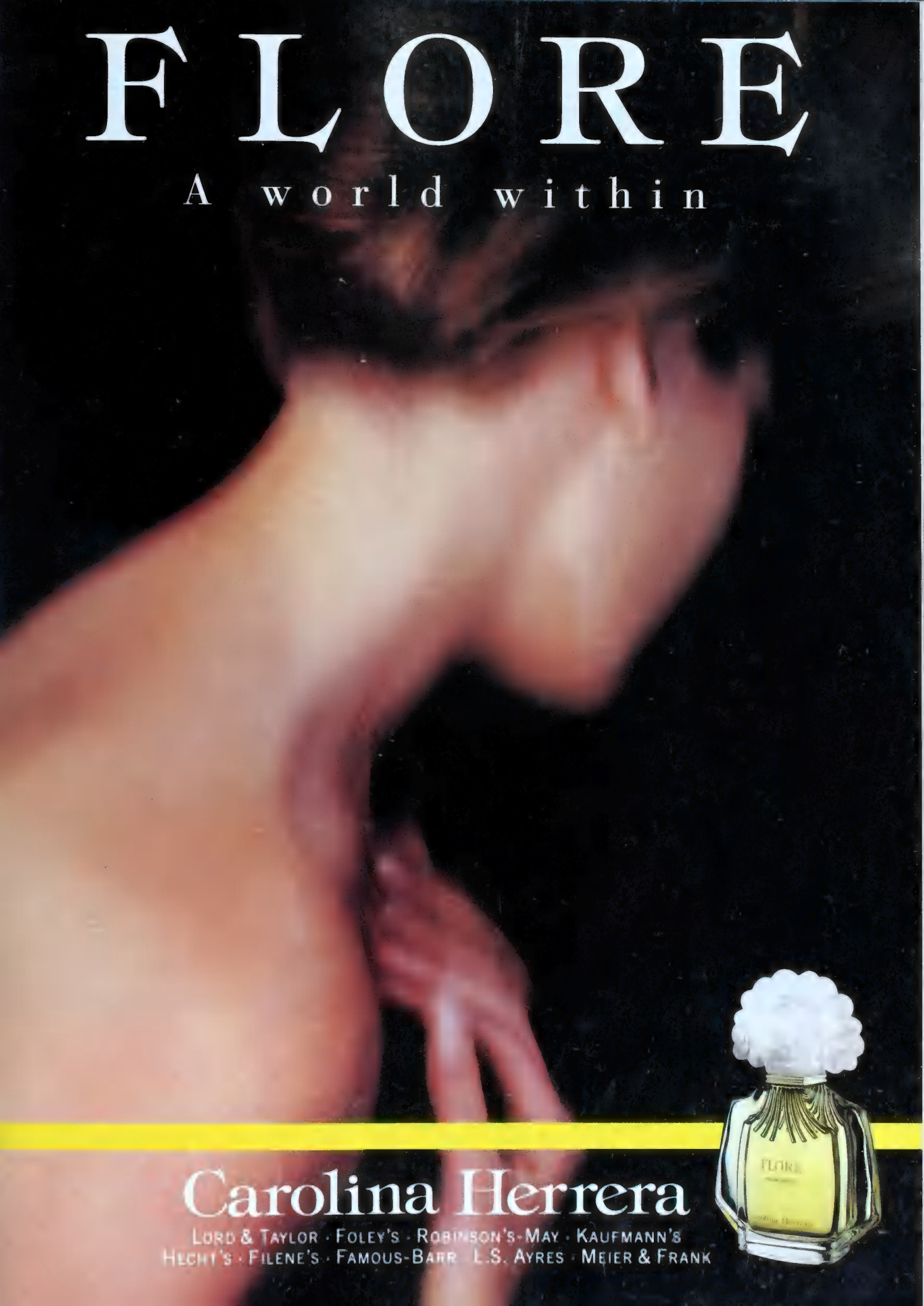
The most common reason for planting a hedge is to give structure to a garden. The famous English designer Russell Page wrote in *The Education of a Gardener:* "...when I draw out my first tentative lines on paper to represent the general organisation of a garden, its boundaries and volumes will, as likely as not, be limited by hedges."

Although Page designed gardens in America, he worked most of his life in France and England, where boundary hedges—those that enclose the whole garden—are an old and venerable tradition. By contrast, in the United States, we tend to keep our landscapes

Box is a universal favorite to frame roses (LEFT), as in this Provençal garden. BELOW LEFT: At Green Animals in Portsmouth, Rhode Island, the arch in a privet hedge was clipped like a doorway. BELOW RIGHT: At Epcot Center in Orlando, Florida, hedges of *Acalypha* 'Black Magic' and *Pseudernathemum bettwicsiana* create a decorative design.

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open. In recent months, however, two American garden writers have made a good case for secluded gardens. Ann Lovejoy, in her new book *Further Along the Garden Path* (Macmillan, 1995), writes: "Since the earliest historic times, enclosed gardens have been treasured as green havens of peace and serenity." And Allen Lacy believes that enclosing a garden is essential to making it inviting. He wrote in the spring 1995 edition of his newsletter, *Homeground*, "They [inviting gardens] are places that must be entered, private and personal spaces set off from the public world of streets and sidewalks. Almost by definition they are enclosed."

Boundary hedges are usually tall; hedge maple, hawthorn, holly, and podocarpus are good examples. But interior hedges, those that divide a garden into rooms and compartments, can be of any height. No gardener used hedges to create gardens within gardens more brilliantly than Lawrence Johnston when he laid out Hidcote Manor Garden in Gloucestershire, England, during the twenties and thirties. He planted walls of living greenery to define fifteen individual garden rooms, each with a different theme or color scheme, and also created long corridors of mixed yew, box, holly, and beech from which these rooms opened.

Outdoor rooms need not be as extensive as those at Hidcote or as lavishly planted as Johnston's fuchsia garden, long red borders, or old rose walk. The idea works equally well for simpler purposes such as enclosing a children's play area, marking off an outdoor dining room with shrub roses, or edging a rose bed with dwarf box. And a row of shrubs is always a good way to hide garbage cans and air conditioners.

When the purpose of your enclosure is to provide a backdrop for beds and borders, choose yew, hemlock, euonymous, arborvitae, or box. The dark, uniform green of these plants shows off to best advantage the colorful and shapely flowers of a mixed border. At Hildene, a garden in Vermont originally created by Abraham Lincoln's granddaughter, Jessie Lincoln, in 1907, a series of two-foot-high privet hedges are set in geometric patterns around a lawn, each section filled with perennials of a single color.

Screens of greenery also offer aesthet solutions to specific problems. For a re sense of security you might try a wall white- or pink-flowering hawthorn fragrant barberry. Deceptively beautif in bloom, they are thorny deterrents intruders. As long ago as the Middl Ages, garden writer Crescentiis wa advising people "of moderate wealth (those who did not live in fortified ca tles) to enclose their gardens with hedg made of roses or other thorny bushes.

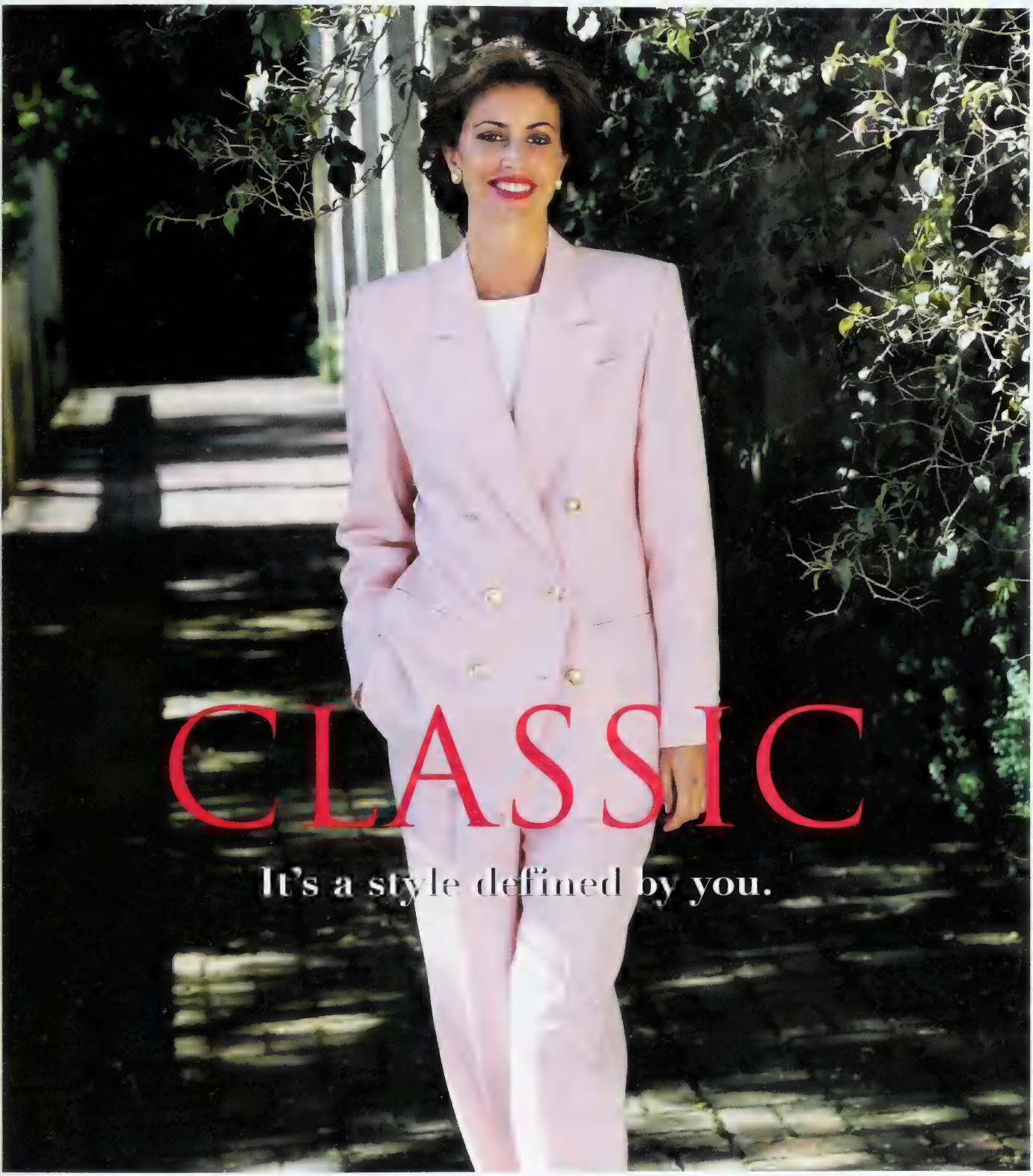
If your hedge is meant to frustrate win currents or to muffle sound—a growin use in today's high-decibel environment— then thick, bushy plants like arborvitae hemlock are the answer. Fifteen years ag the rumblings on a busy road runnin along one side of his property in Colum bia County, New York, inspired paint Ellsworth Kelly to plant a thousand tin seedlings of white pine *(Pinus Strobus)* a sound barrier. Today the trees are 2 feet tall and so close together that th artist worries about losing some interi plants. But he no longer hears the traffi

Kelly's white pine proves how mar choices we have for making a hedge. may be as pretty as the privet that flowe still in my daughter's memory or clipped and austere as the great gree walls of the maze at Hampton Court, m own ultimate hedge memory. Whethe evergreen or deciduous, trimmed or na ural, towering overhead or knee-high hedges make a mighty contribution t many landscapes. ■

Elaine Steiner, a New York–based writer, visits gardens wherever she travels.

HEDGE HOW-TOS

When planting a hedge it's best t choose shrubs with thick foliage, low growing branches, and a tolerance fo repeated trimming. To decide what t plant and how to care for your hedge as matures, try these books: *Living Fence A Gardener's Guide to Hedges, Vines & Espaliers* by Ogden Tanner (Chapter Publishing Ltd., $20) is especially good o pruning and has an extensive directory the best shrubs for hedges. The 486 colo photographs in *Taylor's Guide to Shru* (Houghton Mifflin, $19) will help yo imagine what your hedge will look lik



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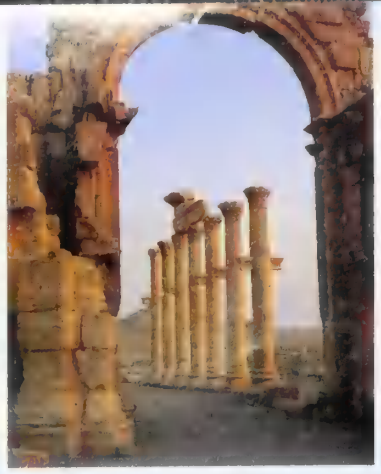
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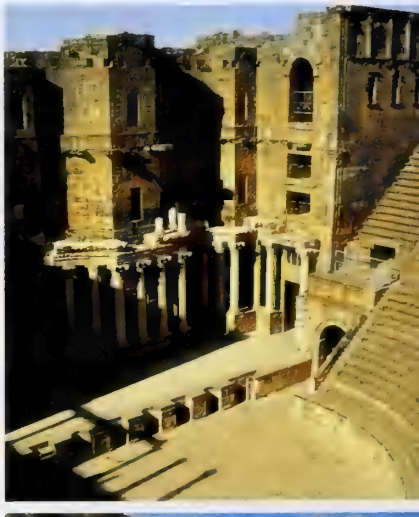


Alone in the ruins

Syria is a crash course in lost civilizations—Greek, Roman, Byzantine, and more. The monuments they left behind are still blissfully undiscovered









BY DALE MACKENZIE BROWN

I am not one to get up at the crack of dawn, but in Palmyra I did. I wanted to see the 2,000-year-old ruins of the city as the first rays of the sun brushed them. Groggily I made my way across the stuffy lobby of our hotel, unlocked the door, and stepped out into air fresh with the coolness of the desert night. Corinthian columns, monumental arches, and temples stood gray and skeletal in the semidarkness, and I wondered whether my wife's decision to stay in bed had not been the right one. But as I walked into the ancient city its marble monuments slowly turned pale pink. By the time the sun was up they were rosy.

Absolutely alone, I could see this once great oasis city as the 19th-century adventurers had, giving full rein to my imagination. Palmyra had grown wealthy controlling trade between East and West, reaching its apogee under Queen Zenobia, who reigned from [illegible] to 272 A.D. The ruins I beheld were [illegible] her city. Shelves jutting [illegible] columns once held statues of [illegible] mighty who served her.

Even later in the day, when I returned to the ruins with my wife, we saw few other visitors. This is what makes Syria unique: In a world where tour buses have invaded deepest Egypt and farthest Sulawesi, Syria is undiscovered and therefore unspoiled. On our two-week tour as part of a group of fourteen, led by Jennie Shamey, a Syrian-American, and Robert Hadley, an Arab-speaking professor of ancient history from George Washington University, we had many of the best sites virtually to ourselves.

Even more refreshing, Syrians are immensely friendly. Say *Sala'am* (hello in Arabic) to a stranger and you receive a hearty "Welcome!" in reply. They are particularly happy to see Americans, but why, they want to know, do so few visit their country? "Are you afraid we will eat you up?" teased a fourteen-year-old who claimed to have learned most of his English watching CNN. "If you are, come during Ramadan. We don't eat then!"

Although Syria *(Continued on page 70)*

Relics of Syria's multicultural past, FROM TOP: **Shelves on columns at Palmyra once held statues of the rich and mighty. Castle begun in 11th century was later used by Crusaders. The great cruciform church named for St. Simeon, renowned in the fifth century for his curing powers. Roman theater at Bosra. Mile-long Greek colonnade at Apamea.**


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Continued from page 64

I kept my eyes down in the hope I might spot a carved cylinder seal, a fragment of painted pottery, or a loom weight

is a relatively new nation, having gained its independence from France in 1946, it is one of the oldest inhabited places on earth, with a history reaching back 10,000 years. The area forms part of the Fertile Crescent, the hilly green arc curving from the Arabian desert north and west toward the Mediterranean, then dipping through Lebanon into Israel. Strategically located between Asia and the Mediterranean, Syria emerged early on as a cultural and commercial crossroads. It became a magnet for Akkadians, Assyrians, Hittites, Greeks, Persians, Romans, Byzantines, Arabians, Crusaders, and Ottomans, all of whom left behind cities, roads, and monuments. Almost every day we ate a picnic lunch—cheese, tomatoes, cucumbers, and spinach pies bought at local markets—in the shade of some extraordinary ruin.

Our journey into Syria's past commenced in Damascus, a city of 2.5 million people, which is at least 8,000 years old and vies with Aleppo to the north for being the longest inhabited city in the world. Khaki-colored and dusty, downtown Damascus at first seemed nondescript, not ancient at all. The wide thoroughfares, clogged with noisy traffic, are lined with forgettable concrete buildings, their monotony occasionally relieved by the slender minaret of a mosque. But a walk to the souk showed us the city's other, more exotic side. Shops crowded the narrow roofed streets, spilling forth goods in chaotic abundance, everything from Korans, caftans, damask tablecloths, and sequined scarves for belly dancers to piles of olives, candied apricots, and rose petals for making marmalade.

Behind the souk, where its claustrophobic shadows give way to the relief of an open square, loom the white walls of the eighth-century Umayyad Mosque. Here a Roman temple was taken over in Byzantine times and converted to a church; after the Muslim conquest of 636, the church was torn down and the mosque put in its place.

We paused in a courtyard of the mosque while the women in our group put on baggy black robes that Muslim decorum required them to wear, then entered the building's prayer hall, dimly lit by dozens of incongruous crystal chandeliers. The floor was a sea of patterned carpets, most red, laid from one end of the vast room to the other, on which people trod barefoot or in stockinged feet, stopping to chat, to kneel in prayer, or simply to loll.

From the mosque we strolled to Straight Street of Biblical fame. It's difficult to recognize the old Roman *via recta* because the once broad avenue has grown narrower—and less straight—as houses and shops have pushed out into its space. Saul, who came to be known as Paul, stumbled down Straight Street after being struck blind on the road to Damascus in the first century A.D.

The pileup of centuries and cultures is common in Syria. As we traveled around the country, from mountains yellow with flowering broom to tan, pebbly deserts, we found ourselves continually shifting back and forth in time. The view from the windows of our bus presented a nation with its eye on the future; new houses were being built everywhere. But whenever we alighted, we were swept back into the past. At Bosra, on our first day on the road, we visited a Roman theater, perhaps the most perfectly preserved of its kind in the world. The tall building, constructed in the second century A.D. from blocks of basalt (black volcanic stone), survives because over the centuries it was filled with sand which discouraged vandalism. Archaeologists had only to dig out the sand to lay bare the half circle of 6,000 seats, broad stages, and three-story backdrop. Somehow the theater still seemed a living place, despite the desolation of the town around it, the basalt buildings a mournful black on a stony volcanic plain. Standing in the top row, I wanted the actors to appear from the wings, the play to begin.

By the fifth day we had plunged even deeper into Syrian history, traveling to Apamea, site of an abandoned Hellenistic city, near Hama on the Orontes River. (Hama is famous for its seventeen antique waterwheels, behemoths th moan and groan as they hoist and sp their liquid burden.) Here we met u with Professor A. Zaqzuq, an archaeol gist who had set himself a lifetime tas re-erecting at Apamea the more than 4 giant columns toppled in an earthqual in the 12th century.

Although I had seen Zaqzuq's phot graphs documenting the long process assembling the columns, I was unpr pared for the enormity of his accomplis ment. The double colonnade rose fro rolling fields of ripe wheat and ran arro straight for a mile toward the horizo Exhilarated, I hiked its length. Apame founded early in the third century B.C had been a boomtown, but hanging ov it today is a silence so deep I could he the wind-stirred wheat rustling whe temples and grand houses had once stoo

On the sixth day we raced ahead to t Middle Ages to the Krak des Chevalie a castle begun in the 11th century a expanded by the Crusaders in the 12th guard the overland route used by Eur pean pilgrims to the Holy Land. W stood in a field striped with red poppi and clusters of daisylike chamomile f our first view of the white limestone wa and towers silhouetted against a cor flower blue sky. "As the Parthenon is Greek temples and Chartres to Goth cathedrals," one architectural histori has written, "so is the Krak des Chev liers to medieval castles." Complete a intact—with vaulted chambers, dinin halls, a kitchen, a bakery, and even a co octagonal Gothic bedroom for the mast of the castle—the Krak would be the pe fect location for a swashbuckling movi

Although I knew that Syria had large Christian population before it w Islamized, I was surprised nevertheless find the countryside littered with many monuments of that period, inclu ing churches and monasteries still in u today. (Ten percent of Syria's populatio is Christian). Christianity was particu larly strong in the north, where the ruin of St. Simeon's occupy a ridge above a arid plain. We were lucky to see the



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church on one of those Syrian days so clear that you feel trapped inside a Kodachrome, focus sharp from foreground to background, colors heightened. The Byzantine church, constructed in the fifth century of white limestone now toasted a copper-gold by the sun, was built in the form of a cross with four basilicas (each big enough to be a church in its own right) radiating from a central octagon. The rounded arches call to mind the Romanesque style of France and Italy, although St. Simeon's predates the European churches by several centuries.

On day eight we embarked on a journey into Syria's pre-Muslim, pre-Christian past—to the ghost cities of Ugarit, Ebla, Dura Europos, and Mari, stretching from the Mediterranean coast across the Syrian desert. Like Palmyra, they grew up along trade routes and waxed rich.

Except for green Ugarit, near the sea, the ghost cities are sun-parched and barren. Ebla is contained within the bowl of its immense circular city wall, now banked by eons of windblown soil. Dura Europas would be a complete wasteland were it not for a narrow apron of green spreading along the Euphrates River. And Mari, the most desolate of all, looks like a ruined sand castle.

But extraordinary discoveries have been made in these cities. Ugarit, a Phoenician center, yielded examples of the first alphabet. At Ebla, archaeologists uncovered cuneiform-inscribed clay tablets that were baked hard—and thus preserved—when the Hittites torched the city in 1600 B.C. At Dura Europos, excavators dug out a third century A.D. synagogue in the 1930s, "When the foot of dirt still covering the back wall fell away," wrote one of the excavators. "whole scenes, figures, and objects burst into view, brilliant in colour, magnificent in the sunshine." (These frescoes are now in the National Museum in Damascus.)

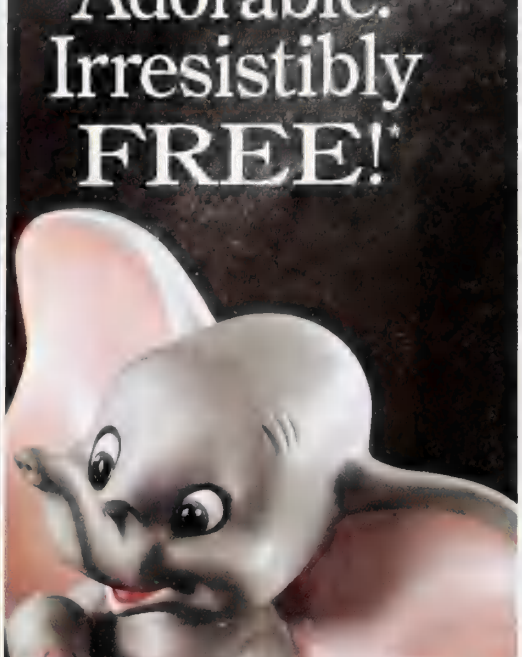
Such buried cities filled me with a strange desire. Knowing that I was walking over hidden treasure, I kept my eyes cast down, in the hope I might spot something—a carved cylinder seal, a fragment of painted pottery, a loom weight—some intimate piece of the past to hold in my hand. Although the ground everywhere was littered with shards, I found nothing of any interc until we came to Ebla. On the sun-beat acropolis, where archaeologists had e posed some surprisingly cramped roy quarters of the palace, I scuffed the d with my shoe, dislodging somethi small and black. It looked like a bor a finger bone. A doctor in our grou agreed: It was a *human* finger bone. Wi the relic sitting on my palm, I w stricken by the thought of the death th had come to this city 3,000 years ag when the Hittites seized and burned

As we stood in the throne room Mari's mud brick palace, listening to o professor tell us how Hammurabi h destroyed Mari in 1761 B.C., the cit lone guard came rushing over. Somethi interesting had turned up, and we we invited to see it. In a deep archaeologic pit a small portion of one wall had sl away, revealing the curved side of a thre foot-tall painted jar topped by flat ston a burial urn, perhaps, filled with bon and grave goods. The supervisor order the jar re-covered with soil, but how lo would it be there, I wondered. A loot could earn a pretty penny selling the and contents to an unscrupulous deal

Our last stop was Kadesh, today sleepy village languishing on a hill, b more than 3,000 years ago the site of o of the famous battles of antiquity wh Ramses the Great of Egypt and the H tite King, Muwatallis, were vying for co trol of Syria. Our group gathered at t top the hill and looked across the farme fields where 60,000 men had fough Neither side can be said to have won, y from the descriptions the Pharaoh le behind (inscribed on his monuments Egypt) you would hardly guess he can close to losing. Dr. Hadley read Rams bragging words aloud: "Steady, stea your hearts, my soldiers; behold n victorious, me alone." A strong wi vibrated the sheet of paper in the profe sor's hand and stirred up the dust. Mo than just an annoyance, the dust serv as one more powerful reminder of Syri long history. In a land this ancient y never know what such dust is made of, of whom, for that matter. ■

Dale Mackenzie Brown, an editor at Time-Life Books, often writes on travel.

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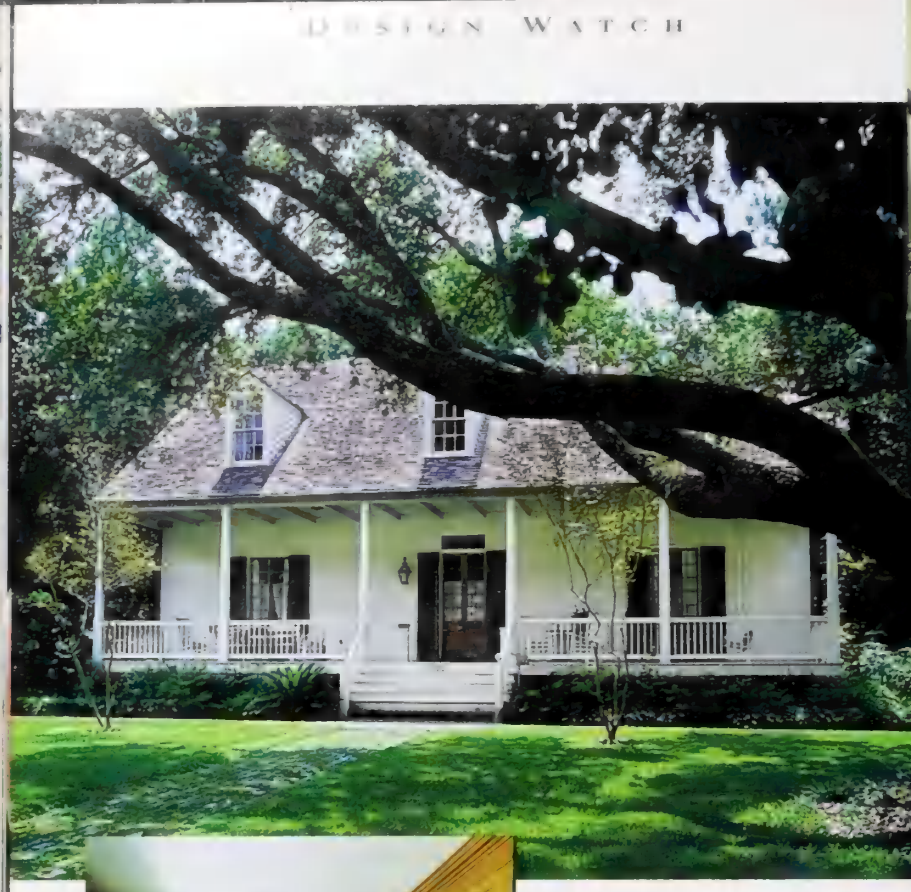
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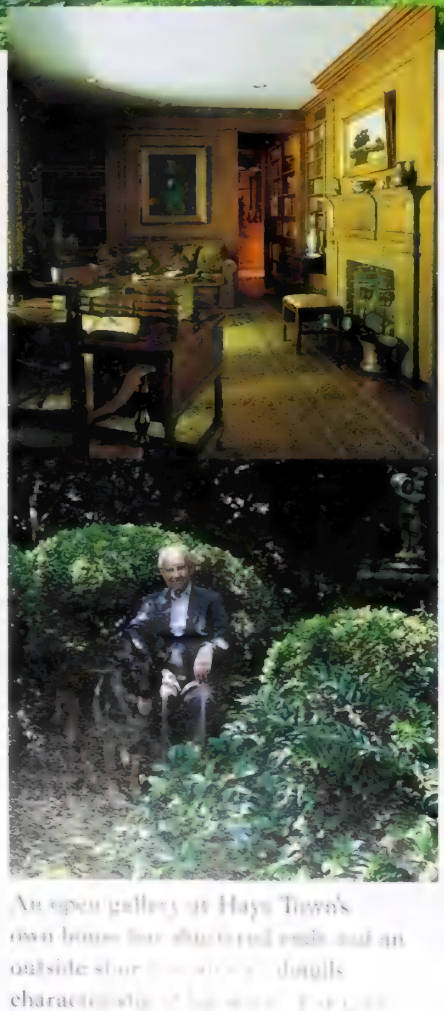




Drawing on the hot-weather styles of Acadian and Creole Louisiana, architect A. Hays Town makes blissfu southern suburbs

Regional wisdom

BY MELANIE FLEISCHMANN



An open gallery at Hays Town's own house has shuttered walls and an outside stair [illegible] details characteristic of [illegible] A 1967 [illegible] unpainted trim [illegible] LEFT: Town's library [illegible] paneling. ABOVE: Hays Town and Josh

A new generation of American suburb came to life in the 1960s, and it is still the model in many places. On the good side, these communities offer comfortable, modern housing in safe, sometimes bucolic neighborhoods. On the bad side, they tend to consist of a lineup, street after street, of nondescript or egregiously inappropriate architecture.

But in Baton Rouge, Louisiana, the suburbs are different, and although you do see the odd mock-Cape or mock-Tudor peering out from behind the Spanish moss, you find far more houses that look as though they sprouted right out of the rich, alluvial soil. These houses appear to be old, but in fact they are of our time, deriving their design from the region's traditional architecture.

A drive down some of the small city's [illegible] reveals steeply pitched rooflines [illegible] of tin or copper; unpainted, [illegible] wooden doors and window frames; and strikingly simple chamfere wood columns supporting wide ro overhangs. One or two are complete girdled, top and bottom, by broad, ope galleries. The impression you get is th the people of Baton Rouge figured o the virtues of endemic styles long befo the rest of the nation. That they did w largely thanks to a genial 92-year-o architect named A. Hays Town.

Town, who designed an addition to h family's house in Lafayette, Louisian when he was fifteen (an effort he describ as "not great") has, of course, built f clients outside Baton Rouge. His hous (there are over a thousand) are sprea throughout the Deep South, from Flori across to Texas, and he has worked California and the West Indies. If h designs have any single unifying chara teristic, it is unpretentiousness.

Town's greatest inspiration, he will te you, is the vernacular Acadian warm climate raised cottage, which is what h was surrounded by as a child. But he



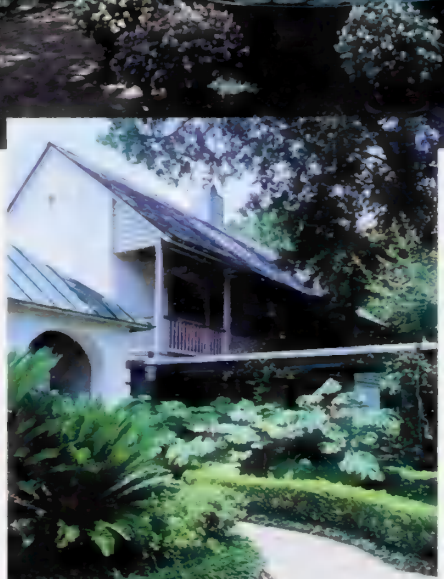
The basic function of a house is shelter. But there's an art to transforming a collection of rooms into a home. For instance, making a kitchen "yours" means designing it just for you. It means understanding how you feel when you're sipping that first morning cup, or sneaking a few scoops of Rocky Road at midnight. At best, it means creating a space that always welcomes you home.

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Huge iron sugar kettles and clay jars (ABOVE) **appear on many of Town's patios.** LEFT: **In the same house, a copper roof covers the kitchen wing, and a courtyard** (BELOW LEFT) **affords privacy.** BOTTOM LEFT: **Antique chicken coop and dovecote in Town's garden.**

will also mention the New Orleans French Quarter ("one of the great pieces of architecture in our country"), which is reflected in his courtyard-centered houses.

The Acadians were French colonists who were driven out of eastern Canada by the British in the 18th century and were forced to relocate farther south in British colonies along the Atlantic and in the West Indies. When at the end of the French and Indian Wars (in 1763) they were allowed to return, many Acadians chose to go elsewhere, most notably southern Louisiana. Their architecture reflected their travels, and they adapted their assimilated repertoire to suit their new environment.

In many of Town's houses, the Acadian influence is clear. Like the originals, his have tall gables, are framed with wood and walled in brick. They also show the West Indian influence: broad overhangs for shade, open galleries, and high ceilings to allow warm air to rise. Shutters, not just on windows but often [illegible] the ends of breezeways, have working louvers, keeping out rain while

He has a fondness not just for old design but for bits of old buildings

letting in a breeze, and they provide screen for shade or for privacy.

Along with his fondness for old desi comes a fondness for old bits of buil ings. Since the early fifties Town h been scouting salvage yards to find o cypress for his beams, or doors, or floo boards, and hauling off piles of old bri and slate to recycle. No demolition for man in the region swings a wrecking b before he calls Hays Town.

Town saves his Herculean efforts f the craftsmanlike details of his house The ends of the rafters of some of h buildings are not square but cut in ge metric patterns; window muntins a often custom milled; and woodwor where it is exposed to weather, is made Honduras mahogany. He tries his best prevent polyurethane from getting ne any of his floors (which are undeviating wooden or brick), cajoling his clients in using his special blend of boiled beesw and stain instead for a lovely mellow fi ish. Newly tooled wood is often dink with a hammer (Town does this himse to give it personality before it is installe

Admirers of Town's warm domest designs might be surprised to know th he had a highly successful and very visib business in the thirties and forties desig ing government and commercial buil ings in Mississippi and Louisiana. H preferred material then was reinforc concrete, and most of his designs we modernist, landing him press coverage *Life* and *The New Yorker*.

But in time Town chose to look ba rather than forward. The architectu that washed ashore along the Mississip Delta with the Acadians has evolved a been refined to suit the region; so has t Creole architecture that came with Ne Orleans's original French settlers. In usi and adding to the mix to suit himself a his clients, Town is simply bringing tradition gently into the 20th century.

Melanie Fleischmann is the author of American Border Gardens *(Clarkson Potter).*



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Fitting in

An L.A. architect makes modernism work for a young family and an old neighborhood



BY DEBORAH MICHEL

When it came to building a house for his own young family (wife, Kristin, two-year-old son, John, and dog, Twiggy), Los Angeles architect Michael Sant followed a simple guiding principle. "Anything that smacked of cleverness," he says, "I threw out."

The result is a modernist structure that manages to coexist nicely with the Craftsman bungalows that line its charming Venice street. "My biggest fear," says the architect, who worked for Barton Myers, Morphosis, and Frank Gehry before venturing out on his own two years ago, "was that you'd walk down the block and suddenly there'd be this big, in-your-face ego thing." At 2,400 square feet, Sant's two-story stucco structure *is* somewhat bigger than its mostly one-story neighbors, but it does not overwhelm them. It is a modest house whose airiness relies on a clever use of spaces outside the house and light within.

Sunshine floods the kitchen (the heart of the house, even though it's at the back) thanks to an entire wall of wood-framed hopper windows. Another side of the room looks out on the dining and living areas, with the honey-colored Douglas fir used on cabinets, door frames, bookshelves, and windows providing a unifying theme.

The interplay between inside and out was a primary concern of Sant's. The concrete floor downstairs was chosen to evoke stamped-down earth. A front patio acts as a second living room with its built-in "sofa" whose awning fabric cushions are left out year-round. Upstairs, a walled terrace between the master bedroom and a small study/library makes all three spaces seem larger than they are.

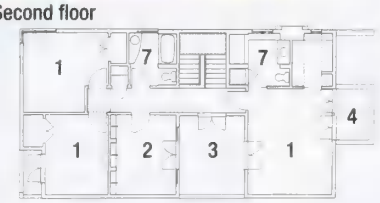
But it is the details Sant is proudest of, particularly those that are unpretentious and restrained. Kitchen counters are thirteen-ply plywood—the look of those modest layers suddenly seeming more interesting than solid wood. And although windows, light, and views dominate the house, many walls that could have windows don't. As Sant explains, "We wanted to concentrate the view, not just have a smattering of windows. If you overwork something, you often lose a lot." ■





Michael Sant's house makes the most of its tiny lot, CLOCKWISE FROM TOP: A bedroom balcony at the front overlooks the street; the Sants in their front courtyard; ■ light-filled kitchen wraps around the garage (see plan at right); glowing wood for dining room cabinets, living room door frames and bookshelves.

Second floor



First floor



1. Bedroom
2. Study
3. Terrace
4. Balcony
5. Garage
6. Kitchen
7. Bathroom
8. Dining room
9. Living room
10. Patio



Building interest

An inviting group of children's books makes it easy to appreciate architecture at an early age

BY MELANIE MARCUS GREENBERG

Before I met my husband I thought buildings were boring. So when this cookbook author encountered an intriguing architect, bridge construction was required. During the courtship I was given reading assignments, beginning with *What Style Is It?* (Preservation Press, $9) to shore up my vocabulary. (When Claude mentioned lintels, I kept conjuring up soup.) We took our vows in a Back Bay Victorian with a fifty-foot-high atrium and skylight of stained glass. The rabbi read a poem called "To Build an Arch."

My new husband improved his diet. I got a whole new perspective on the world. Our children—Adam, 6, and Lilah, 4—were luckier still. They were well-fed *and* structurally oriented from the moment of birth. How could they avoid it? Their dad can spot an interesting architectural detail across three lanes of traffic while doing 60 on the expressway. Family outings are sidetracked to admire a distinctive roof.

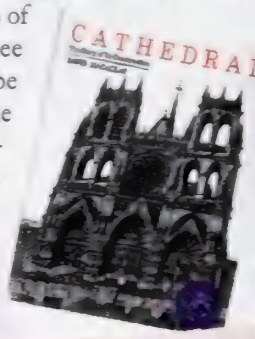
Together we've discovered an inviting group of children's books to come home to—wonderful volumes that make it easy to appreciate architecture at every age. Best of all, any children's book on the built environment will interest adults, too. Why suffer endless increments of dancing ducks when you can, for a change, count Corinthian columns?

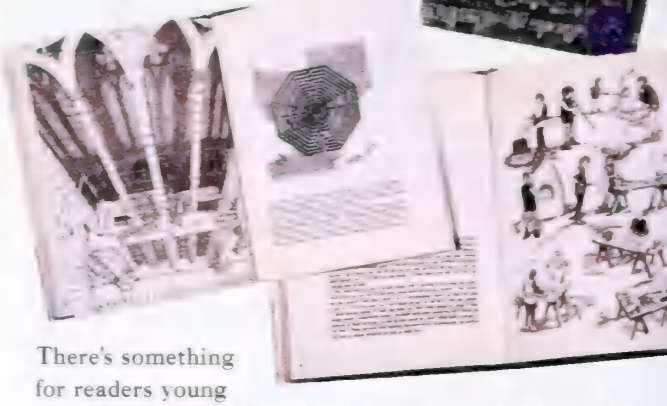
Preservation Press, the publishing arm of the National Trust for Historic Preservation, offers this very opportunity in a series of architectural board books for the preschool set. *Architecture Counts*, *Architecture Shapes*, *Architecture Colors*, and *Architecture Animals* ($7 each), by Michael J. Crosbie and Steve Rosenthal, employ crisp color photographs of architectural elements and a sturdy, pint-sized format to cover the basics for two- to five-year-olds. Count the five arches, identify the semicircle in a pediment, paint the facade of a brownstone.

Kids three [illegible] *Homeplace* by Anne Shelby (Orchard Books, [illegible]) about an old farmhouse that has remained in the family for nearly 200 years. A contemporary [illegible] white wicker rocker describes the log cabin built [illegible] great-great-grandpa in 1810. The house, family, and garden go through changes and additions that are beautifully detailed in more than 150 illustrations by Wendy Anderson Halperin. See what stays (the structure), what changes (the wallpaper), what gets fixed (the chimney). Supplemental stories are told through patchwork borders featuring tiny portraits of the inventions, crops, and amusements of each successive era.

While *Homeplace* is rooted in fact, *The Town That Got Out of Town* by Robert Priest (David R. Godine, $15) is a pure flight of fancy. The protagonist, Boston's Custom House, feels lonely when the city clears out for Labor Day weekend. He convinces his "friends and fellow buildings" that they need a vacation, too, and together they set off to visit Portland, Maine. (Luckily, Portland's inhabitants bailed out the same weekend. Boston's museum trades art with Portland's, and libraries from both cities exchange journals, allowing young readers to compare the different architectural styles of similar institutions. Children three and older, along with adults, will be amused by Priest's playful premise and eccentric (architecturally accurate) black-and-white illustrations.

Six- to nine-year-olds can learn *What It Feels Like To Be A*





There's something for readers young and old in David Macaulay's classic *Cathedral* (ABOVE). TOP: *Citymaze!* by Wendy Madgwick is a fun way to learn about how cities around the world are laid out.

Building in a volume by Forrest Wilson (Preservation Press, $11) that stars gymnasts as building members. These athletes suffer the stresses and strains of structural life. As columns, they're squashed between a building and the ground. As arches, they feel the inevitable squeeze. This entertaining book puts a jazzy spin on structural engineering and a fun, physical twist on physical science.

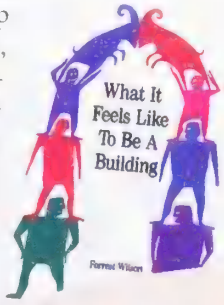
For a diverting challenge on the global level, enter *Citymaze!* by Wendy Madgwick (The Millbrook Press, $13). This mischievous map book featuring drawings of aerial views invites grade-schoolers to visit twelve cities during peak tourist season and catch all the attractions while avoiding the crowds. In Venice, the goal is to walk from Palazzo Balbi to Piazza San Marco to board a gondola; parades, construction, and dead ends make the going tough. New York is no cakewalk either. Arriving at Grand Central Station, a businessman needs help directing his cab past the Empire State Building before checking out the Stock Exchange on Wall Street. All this is mere training for the ultimate test—touring Rio de Janeiro in a bus during the height of carnival. The book concludes with a key outlining the preferred route in each city, along with architectural profiles of the famous sites.

Youngsters seven and older can put their own mark on the grand sweep of domestic architecture with *The American House Styles of Architecture Coloring Book* (Dover, $3). Use fine-tipped markers or colored pencils on structures ranging from New Mexican adobe pueblos to a 1980s redwood-sided house. The format is chronological, the captions succinct, the illustrations appealing. Coloring is a deceptively easy way to cover this broad topic. The learning feels incidental—it's all between the lines.



I Know That Building! by Jane D'Alelio (Preservation Press, $15) takes the "activity book" genre to new heights. The book offers dozens of games, models, and puzzles for kids eight and up. Start with patterns in nature: match a chambered nautilus with a spiral stair, a sea urchin with a sports dome. Order your opponent to "Give me your Bulfinches" as you pair architects with their buildings in the card game "go build." Or make a gargoyle and a model of the AT&T Building. There's room, too, for just having fun—in buildings shaped like giant milk bottles, hot dogs, and ducks.

For kids eight and older there's *Seven Modern Wonders of the World*, a pop-up book by Celia King (Chronicle Books, $10). Turn the page and watch the glistening facets of London's Crystal Palace shift into place. Stroll the Parisian byways that flank the Eiffel Tower. Each pop-up panorama is preceded by a description of the materials, features, and designers that shaped its contribution to the built environment, making the book a gem for reading with siblings of different ages.





Cutters, Carvers & The Cathedral by author/photographer George Ancona (Lothrop, Lee & Shepard Books, $15) takes grade-schoolers from the limestone quarries of Indiana to the carved columns of New York's Cathedral of Saint John the Divine. Talent, technology, and teamwork play leading roles in this drama. From the first blast of dynamite to reveal a limestone seam to the final tap of a chisel on an intricate cornice, Ancona zooms in on the faces behind the form, the quarriers and carvers who transform a wall of rock into a majestic monument.

Vaulting gymnasts provide insights into structural engineering in *What It Feels Like To Be A Building* by Forrest Wilson (ABOVE). BELOW: *Amazing Buildings* by Paolo Donati and Philip Wilkinson is a course on 21 of the world's most remarkable structures.

By junior high, kids are ready to consider the *Cathedral* (Houghton Mifflin, $17) from David Macaulay's perspective. In this 22-year-old classic, Macaulay traces the building of a fictitious Gothic cathedral, from site selection in 1252 to completion 86 years later. Teacher, storyteller, draftsman, and visual trickster, Macaulay explains the essence of each structural step and animates every player, from blacksmith to bishop. Not a single line of text or artwork is wasted. Although twelve- and thirteen-year-olds will get the most out of this book, even four-year-olds are enchanted by the many tiny lines defining hundreds of rooftops around the work site. They return at age nine to explore the ropes and pulleys of construction, and at thirteen to closely inspect structural details.

For unconventional adventure, consider Macaulay's *Unbuilding*, which describes the bolt-by-beam dismantling of the Empire State Building for an acquisitive foreigner with deep pockets. Or go *Underground* to tackle the daunting complex of subterranean support structures that brings water, electricity, telephone service, and transportation to the city above. More than two million copies of Macaulay's books have been sold in the United States alone, and his works have >

Hands-on building is best to impart the thrill of design and construction, but at quiet time you can't cuddle with block



In Robert Priest's *The Town That Got Out of Town*, the buildings of Boston head for Portland on a holiday weekend.

been translated into a dozen languages. In the 1970s, the American Institute of Architects awarded him a lifetime achievement medal "as an outstanding illustrator and recorder of architectural accomplishments"—and that was five titles into a career of sixteen and counting.

He blazed the trail, but today Macaulay is in good company when it comes to leading preteens into the heart of the built environment. Stephen Biesty has carved his own niche in the field with his incredible cross-section series. Especially captivating is the *Cross-Sections Castle* (Dorling Kindersley, $17), offering nine vivid slices of 14th-century feudal life. You'll know this book is a winner when you turn the first page and lose yourself in the panorama of an impending castle siege. Witness the hapless, wrapless guard who lost his clothes in a game of dice and the castle latrines that are always in use. These graphic escapades and the tongue-in-cheek text by Richard Platt fill each spread with amusing, instructive vignettes that capture the imagination of readers and browsers of every age.

For a short course on 21 of the planet's most remarkable designs, explore *Amazing Buildings*, with art by Paolo Donati and text by Philip Wilkinson (Dorling Kindersley, $17). Savor the Notre-Dame-du-Haut, one of the most revolutionary buildings of the 20th century; the Himeji Castle, Japan's masterpiece of military architecture; the Toronto SkyDome, with its retractable roof. The format dishes up a satisfying sampling of illustrations and photographs, with text that provides a helpful cultural context.

Eyewitness Visual Dictionary of Buildings (Dorling Kindersley, $16) would have served me well as a premarital aid. Widely used by our whole family today, this reference demystifies the technical lexicon of architecture, citing more than 3,000 terms, elements, materials, and [illegible]. Hundreds of photographs and illustrations, artfully organized and displayed, provide whole and exploded views of buildings and [illegible] features for youngsters, professionals, and others.

Biographies provide an introduction to architectural practice and three of the big names [illegible] readers. *I.M. Pei: Designer of Dreams* [illegible] Press, $4) guides second- through fifth-graders on a life tour fro Canton's feuding warlords to Cleveland's Rock and Roll H of Fame and Museum. Pei's creative use of light and shado glass and concrete, and signature skylights is covered in t narrative and black-and-white photographs of his buildin Prominently featured are the controversial glass pyramid front of the Louvre and Pei's sentimental favorite, the elega Bank of China building in downtown Hong Kong, whi employed his father during Pei's childhood.

The Will and the Way: Paul R. Williams, Architect by granddaughter Karen E. Hudson (Rizzoli, $15) takes eight- twelve-year-olds on a sentimental journey through the l (1894-1980) of a superior architect whose skin was blac Williams's pioneering achievements (including breaking t color barrier at the AIA) are showcased in more than 3,0 buildings, from the Second Baptist Church in Los Angel built entirely by black craftsmen, to Danny Thomas's sta shaped St. Jude Hospital in Memphis. Poignant vignet recall the role of racism in his professional life. This is a bio raphy that intends to inspire, encouraging readers to "... ce brate your creativity, learn from the accomplishments of othe and share your knowledge with those who follow."

Frank Lloyd Wright: Architect by Alexander O. Boulton (R zoli, $25) does justice to the master. Straightforward text a lavish illustrations, including Wright's own architectural re derings, make this "young adult" biography an outstandi choice for teens and grownups alike. Boulton captures the re olutionary spirit of the visionary native son who reshaped c nation's cityscapes and suburbs. He exposes Wright's radi views on design, democracy, and America (forever entwined his subject's thinking). Especially satisfying is Wright's rema able second wind in his sixties, when he produced Fallingwa and the Johnson Wax Administration Building.

Ultimately, even inspirational page-turning has its limi Hands-on building is best when it comes to imparting t thrill of design and construction, but at quiet time, you ca cuddle with a bucket of blocks.

Books aren't as messy, and they work well in bed. Besid once you cultivate an architectural awareness the rewards can reaped any time, any place. Take the recent viewing of a video our den. Aladdin peers over the edge of his flying carpet. "Pl view," Adam quips. Long shot of the sultan's castle. "Oni domes," intones Lilah. Or the car ride to a playdate, when Ada calls my attention to an interesting building out his windo Straining against his seat belt, he twists around to see more. really like that architecture! Next time let's bring Dad." ■

Melanie Marcus Greenberg is the author of Cooking with a Harvard Accent *(Houghton Mifflin, 1979), a reviewer of children's books, and mother of two bookworms. Her husband Claude R. Greenberg, is an architect in Boston.*







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STORE FRONT

Talking shop

Part store, part shrine to California designer John Dickinson, a San Francisco gallery is as informative as it is stylish

BY TESSA SOUTER

The tiny store of antiques dealer Lawrence Maloney is a memorial to California designer John Dickinson. Here one can see the famous tin-skirted tables and animal-leg chairs that made Dickinson the darling of sixties and seventies style aficionados, from art patron Frances Bowes to the Magnin family of department store fame. "They were all made for individual clients," says Maloney. "Most of these things will never be reproduced."

Dickinson's [illegible] designs set the tone for the [illegible] shops, but there are also inspired finds, like the huge turn-of-the-century pine cabinet from an Irish convent, interspersed with pieces by Maloney and Jean Michel Frank. But perhaps the best thing about the store is Maloney himself. Every piece of furniture has a story attached to it, and Maloney, who lived with Dickinson, knows them all. "People sometimes say about the bed John designed for Ralph Du Casse, 'I could make that—it's only plumbing pipe!' but I knew how much work John put into it," he says. ■

Dickinson's tin-skirted table (ABOVE LEFT), **$4,500, and animal-leg chair are signature pieces** FROM TOP: **Dickinson's brass tree for a Valentino boutique. A Dickinson chest in white parchment; leather desk with transparent feet is by Jean Mich Frank. Dickinson's bed for painter Ralph Du Cass Shopkeeper and raconteur Lawrence Maloney.**

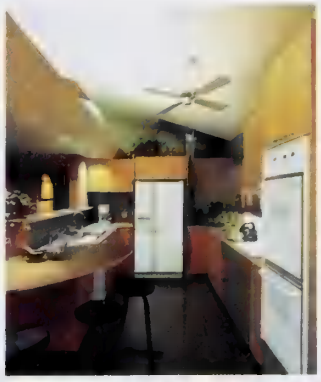
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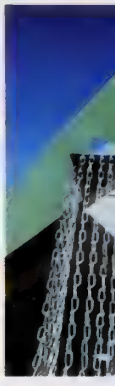
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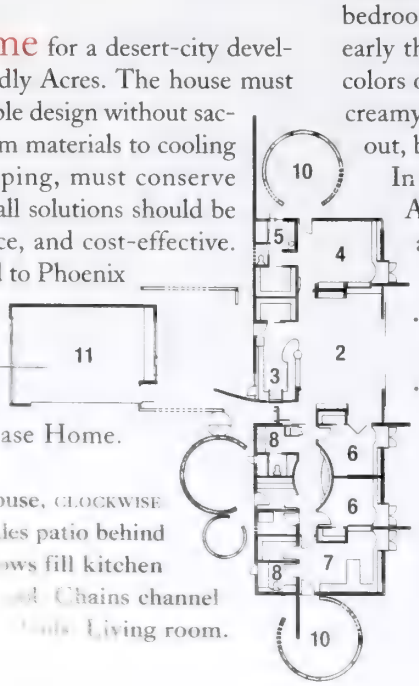
Green house

In Phoenix, an earth-friendly model home teaches us how to "reduce, reuse, and recycle" when we build

BY JEFF BOOK

Imagine a model home for a desert-city development—let's call it Earth-Friendly Acres. The house must embody environmentally responsible design without sacrificing comfort. Every aspect, from materials to cooling and heating systems to landscaping, must conserve energy and other resources. And all solutions should be readily available, low-maintenance, and cost-effective.

That was the challenge awarded to Phoenix architect Edward Jones by the Arizona Public Service utility. Jones's competition-winning design became the APS Environmental Showcase Home.



APS Environmental House, CLOCKWISE FROM ABOVE: **Steel ro** shades patio behind **perforated wall. Cler** ows fill kitchen **with sun. Solar roof pa** Chains channel **rainwater into tanks for** Living room.

Located on a residential lot in northeastern Phoenix, the fou bedroom, 2,640-square-foot structure opened to the pub early this year. Its gray masonry and green metal roof—t colors of desert rock and palo verde trees—contrast with t creamy stucco and red tile roofs of its neighbors. "It stic out, but not like a sore thumb," Jones says with a smile.

In fact, the big differences are more than skin deep: T APS house was designed to use 60 percent less ener and 50 percent less water than a typical Phoenix hous Exhaustive research went into t project, making it a smorgasbord environmentally sensitive desi ideas. And though this livab house was tailored for the climat extremes of the Sonoran Desert,

Floor Plan

1. Entrance
2. Living/dining room
3. Kitchen
4. Master bedroom
5. Master bath
6. Bedroom
7. Guest room
8. Bath
9. Pool
10. Patio
11. Garage

For more details, see Reader Information

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The architects used new environmentally sound building materials such as insulation made from old newspape and floor tiles incorporating recycled glass

where temperatures range from freezing to more than 120 degrees, many of its elements have wide-ranging value.

Why would a large electrical utility promote energy conservation? Consider the Phoenix area's burgeoning growth. The Valley of the Sun continues to sprout subdivisions full of pseudo-adobe and Mediterranean-style homes—dubbed "mud huts and Taco Bells" by local architects—that might have been cloned in the contrasting climes of Santa Fe and San Diego. For utility executives and urban planners alike, the main issue is not style but environmental impact: how to foster housing that reflects the end of the post-war era of cheap energy and seemingly limitless water. Lower demand for electricity—particularly during the many 100-degree-plus days of summer—means less need for expensive (and pollution-generating) new power plants.



A steel structure shades a patio furnished with recycled plastic chairs.

The APS house combines the latest energy-saving materials and hardware with ideas that predate our era of artificial cooling and water-hungry lawns. From the heat-diffusing dwellings of the Anasazi and other indigenous peoples to the shady courtyard houses of Hispanic colonists, the homes of Arizona's earliest settlers were in harmony with the desert climate. Jones drew on those traditions and on his affinity for the organic architecture of Frank Lloyd Wright and Bruce Goff, with its emphasis on form rooted in the nature of its site (an inspiring example is Wright's own Taliesin West, in nearby Scottsdale).

Jones's design echoes the classic southwestern ranch house—a type that is reassuringly familiar to the developers, bankers, and home buyers that APS wants to influence. Like the traditional ranch house, with its south-facing veranda, the APS home is a long rectangle oriented on an east-west axis to control exposure to our hemisphere's southerly sun. Deep eaves and sunscreens deflect the high summer sun but admit the warming rays of the lower-angled winter sun. Living spaces are arrayed along the house's southern side, while the northern side contains the kitchen, bathrooms, and laundry.

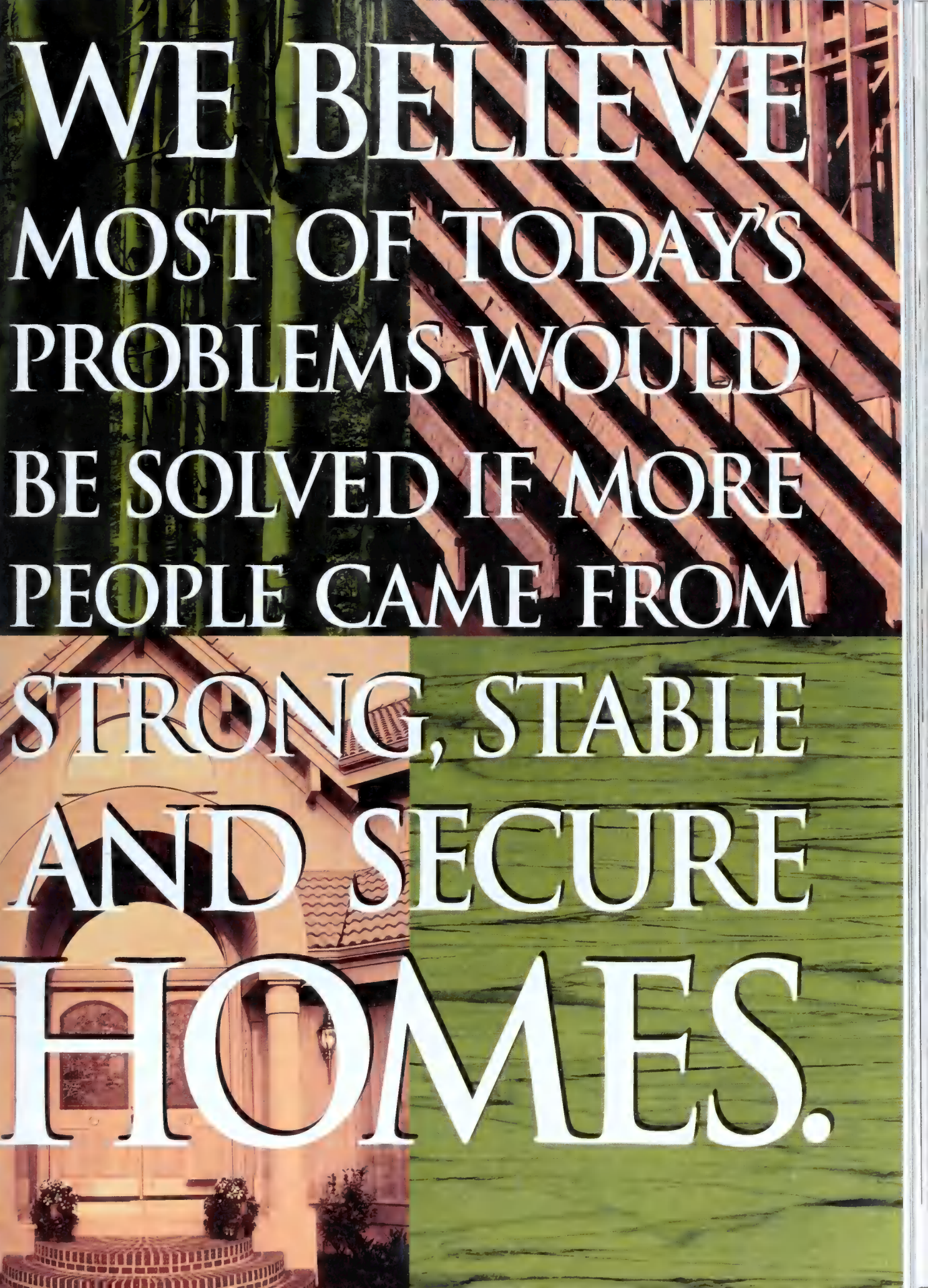
The roof's south[illegible] slope angles upward near the peak, making room for a [illegible] of north-facing clerestory windows. "To conserve [illegible] window area to only seventeen percent of floor space [illegible]," he adds, "but we did our best to maximize daylighting throughout the house. Windows placed at room corners and atop interior walls [illegible] and make spaces seem bigger. Most ingenious is an enclosure containing du[illegible] work and electrical wiring that runs beneath the clerestori[illegible] its angled top bouncing light to both sides of the house. A[illegible] "sun sponges"—fabric panels suspended outside the cleres[illegible] ries—reflect additional daylight inside at the same time t[illegible] they deflect the heat of the late-afternoon sun.

The rising ceilings and skillful use[illegible] glass enhance the airy, spacious feeling[illegible] the open-plan living/dining room a[illegible] adjacent kitchen. Broad glass doors sl[illegible] out of sight to make the back patio[illegible] extension of the interior. The patio's fo[illegible] point is a solar-heated swimming po[illegible] with an evaporation-reducing cover,[illegible] ionizing (non-chemical) cleaning syste[illegible] and an energy-efficient pump/filtrati[illegible] system. "The pool is a debatable featur[illegible] admits Jones. "But since pools are a fixt[illegible] of housing in this region, we wanted[illegible] show how they can be improved respo[illegible] sibly." The pool also helps cool the[illegible] drawn into the house when the motoriz[illegible] clerestories are opened to vent heat, c[illegible] ating a natural convection that can[illegible] assisted by ceiling fans.

The structure's energy efficiency owe[illegible] lot to its highly insulated shell. Most of the exterior walls[illegible] made of Integra Block. Unlike conventional cinder bloc[illegible] Integra Block is open-ended, with a minimal inner structu[illegible] "That means less heat transmission from one side to the oth[illegible] and more room for insulation," explains Tom Hahn of Jo[illegible] Studio, the project architect. "We injected the house's blo[illegible] walls with Supergreen Lite, an expanding polyurethane ins[illegible] lating foam that's free of ozone-depleting chemicals. In t[illegible] wood-framed walls and attic we used Nature Guard cellulo[illegible] insulation, made from recycled newspaper." Windows—ty[illegible] cally double-glazed, with two layers of low-emissivity film a[illegible] a sealed gas core—are tinted slightly in high-sun areas[illegible] reduce heat gain.

The house contains no old-growth lumber. Wood-fram[illegible] exterior walls are built of finger-jointed mill-end scraps, a[illegible] interior walls are framed in recycled-steel studs. Other stru[illegible] tural elements consist of engineered lumber made from small[illegible] faster-growing trees. Trex composite lumber, formed from rec[illegible] cled wood fiber and plastic, is used for exterior siding and gat[illegible]

An integrally colored concrete floor (mixed with fly ash[illegible] power-plant waste product) retains heat from the winter s[illegible] but stays cool in the summer. Additional flooring includ[illegible] terrazzo-like recycled-marble kitchen tiles, handsome recycle[illegible]


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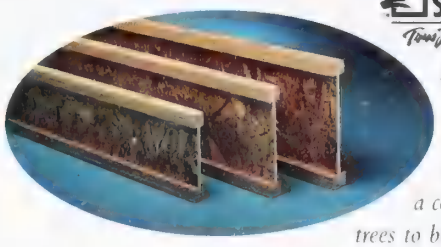
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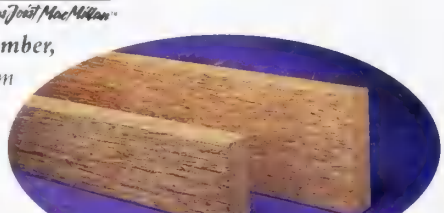
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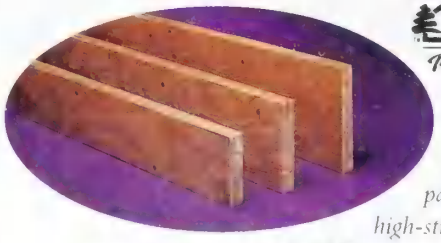
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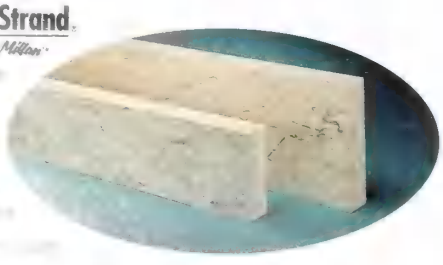
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glass bathroom tiles, and, in the bedrooms, carpeting made from recycled polyethylene bottles. Since the house is well sealed to conserve energy, special care was taken to use materials that emit no toxic vapors, from FoxFibre upholstery fabric made from organically grown, color-bred cotton) to Glidden SPRED 2000 paint (free of volatile organic compounds).

Doors on each side of the house lead to sheltered outdoor living areas. Like the southern pool area, the northern courtyard—defined by the detached garage and the Integra Block windscreen of the canopied entranceway—is shaded by a motorized retractable fabric awning. The east and west ends of the house are sheltered by steel structures that combine fixed fabric sunscreens with fixed louvers angled to block the summer sun. "We needed to shield those ends anyway," notes Jones. "By adding walls, we gained two more outdoor living rooms."

Energy-saving kitchen and laundry appliances bear familiar names such as Whirlpool, Amana, and Westinghouse. Water is conserved by the dishwasher, clothes washer, low-flow shower heads and faucets, and low-flush toilets. Rainwater and graywater are collected in tanks and distributed through an automated, underground drip irrigation system designed to establish the site's desert-plant landscaping and keep its small patch of lawn green.

There's much more to the APS house, including energy-efficient lighting and a triple-function heat pump for air conditioning and heating (of both air and water). For the next couple of years, APS will operate it as a showcase home, with material samples and other exhibits on display. Building-industry professionals from Arizona and beyond are touring it and finding useful ideas for their own projects. And it's proving popular with groups of schoolchildren, who may one day live in houses that incorporate many of this one's earth-friendly features. ■

For further information on the APS Environmental Showcase Home and to book a tour, call 602-250-2100. To order a copy of the companion book, The Environmental Comes Home *(University of Arizona Press, $13), call 800-426-3797.*

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An American evolution

Our country's early design was no provincial copy of English styles but an original expression of our emerging national character, says antiques expert Wendell Garrett

BY MARTIN FILLER

He might be accused of living in the past, but Wendell Garrett—long a leading advocate and popularizer of American antiques—speaks with such authority and conviction that it's hard to resist his shining vision of a better America. Although what he sees as our finest era occurred two hundred years ago, it doesn't seem any less real to Garrett and the readers of his books, three of which are being published this season.

"The eighteenth century was the most creative period in our history," says the 66-year-old Garrett, now a senior vice president of American decorative arts at Sotheby's, as he sits in his small book-crammed office in the New York branch of the international auction house. "It was not only the period that produced Jefferson, Hamilton, Madison, Adams, and Franklin, it was also a Golden Age of handcrafted things. But what inspired it? Was it classical learning? Was it that the Enlightenment came to fruition? Was it that the times brought out the best in men? It raises an important historical question I don't have the answer to."









In *American Colonial*, Garrett, ABOVE, highlights (CLOCKWISE FROM TOP CENTER): Door frames, Thomas Ruggles House, Columbia Falls, Maine, c. 1820; parlor, Emerson-Wilcox House, York, Maine, c. 1750; child's room, Mission House, Stockbridge, Massachusetts, c. 1739.

It's not for lack of trying, though. The modest, massively knowledgeable Garrett, who was born in Los Angeles and studied at U.C.L.A., has devoted his distinguished career to investigating the Early American miracle. An accomplished historian with two master's degrees (from Winterthur and Harvard), Garrett was assistant editor of *The Diary & Autobiography of John Adams*, a scholarly project that won national attention in the 1960s when President John F. Kennedy wrote an appreciative review of the multivolume work. Today he is best known as the former editor and publisher of *The Magazine Antiques*, which he left in 1990 after 24 years. The most welcome change for Garrett since then has been the greater exposure his job at Sotheby's gives him to the treasures he writes about so engagingly.

"At the magazine, everything I >

"It's like detective work," says Garrett of the challenge of working with antiques. "You have to look for all the clues"

saw was a photograph, and it is wonderful here watching the experts looking at real pieces for new feet, repairs, marriages, fakes," he says. "It's made me realize that objects have a life of their own. If they're in perfect shape, one should really have some questions. Nothing comes down through that many years without some kind of a rough life. It's like detective work; you have to look for all the clues: wear, color, secondary woods, tool marks. The art and sophistication of connoisseurship today is so high, but the fakers are only one half-step behind us, particularly as the prices get up there."

Though he uses a motorized wheelchair (having been stricken by polio as a child), the energetic Garrett has accelerated his pace considerably since turning from magazine editing to writing and consulting. Each of his new books displays his gift for making serious scholarship accessible to a wide audience. These impeccable studies all deal with American design history, but Garrett always places objects within the larger context of their social use and contemporary meaning. He thereby raises the decorative arts, too often seen as superficial, above the mere appreciation of beautiful things.

Garrett's *American Colonial : Puritan Simplicity to Georgian Grace* (Monacelli, $65) is the third (though chronologically earliest) volume in his superb series that began with *Classic America: The Federal Style and Beyond* in 1992 and continued a year later with *Victorian America: Classical Romanticism to Gilded Opulence.*

In *American Colonial* , which covers houses from Maine to North Carolina, Garrett reminds us of the extreme differences in climate, economics, and religion that affected the vastly varied ways the settlers in the thirteen colonies made and furnished their homes. Thus, the piety of Massachusetts Puritans and the worldliness of Tidewater Virginians were bound to produce very different forms of decoration. For instance, the austere study of the Rev. John Sergeant in the Mission House at Stockbridge, Massachusetts, hung with mezzotints of dour clergymen, is a spiritual world away from the celadon-green great hall of Stratford Hall in Westmoreland County, Virginia, with a spinet and harp ready for a merry dance party to begin.

Garrett's social acuity is also apparent in *Our Changing White House* (Northeastern University Press, $40), a series of fascinating essays by historians on lesser-known facets of the Executive Mansion. Edited by Garrett, the anthology includes Barbara G. Carson's rediscovery of five forgotten novels of the 1820s that use entertaining at the White House as their theme. William G. Allman unearths 19th-century invoices to show how outmoded White House furnishings were constantly sold off to pay for fashionable new ones. And Marjorie A. Hunt interviews retired White House servants, many of them African-Americans, for an upstairs-downstairs look at the lives of presidential families.

History is a family affair chez Garrett, an apartment near Manhattan's United Nations. His wife, Elisabeth Donaghy Garrett, is the author of *At Home: The American Family, 175 1870*, an insightful 1990 study of domestic design that close parallels Wendell Garrett's interpretative work. The coup met while she was a curator at the D.A.R. Museum in Was ington, D.C., and wrote several articles on that collection *The Magazine Antiques*. The periodical was then being print in the capital, Garrett looked her up on one of his supervisc visits and, he says with a smile, "things went on from ther

The new publication closest to Garrett's heart is his stu ning *Monticello and the Legacy of Thomas Jefferson* (Thor willow, $595). This deluxe limited edition, which contai exquisitely engraved measured drawings of the home of c architect-president, is the ideal Garrett subject in its balar between the political and the aesthetic. "I really am a Jeffe sonian democrat, with a small d," says Garrett, author of t 1972 book *Thomas Jefferson Redivivus.* Garrett's book reveal profound sympathy of writer for subject that even the auth admits: "I believe as he did that basically and ultimately m are good."

Like Jefferson, Garrett also sees art and human events inseparable. "My theory," he proposes, "is that what we did early America—in politics and in furniture and every oth aspect of our culture—was to take forms that were being d carded in the Old World and improve them in the Ne World. For example, Jefferson's ideas in the Declaration Independence in large part were taken from John Locke's wr ings of the late 1680s. Those ideas were old-fashioned in En land by 1776, but Jefferson reshaped them and came up wi something very original and very American. In the same w the Philadelphia highboy of the 1760s was a Queen An form that had been discarded in London. But the Philad phia cabinetmakers took it and totally revamped it into som thing unlike the English ever did."

But why, alone among all the highly valued fields of colle ing, is there no market for Early American antiques outsi the United States? "In the eighteenth century," says Garre "we didn't have aristocracy, patronage, or money to do the ki of high-style furniture the French and English made. The sir pler American aesthetic wouldn't appeal to the English French then and it won't today. Yet here a Philadelphia Chi pendale highboy will bring ten times what a London-ma chest-on-chest will. It's not chauvinism that runs these pric up. It's a recognition that it's a uniquely American expressio

One needn't be a Nostradamus to discern a decline in t qualities Garrett finds in such abundance in 18th-centu America. "I'm not sure that politics today attracts our best, as did then," he observes, though not mentioning any names. think there *is* some 'best' out there, but they're doing oth things these days. However, I do live by hope. Jefferson on said 'I steer my bark with hope in the head, leaving fear aster And I think that Jeffersonian optimism is a very importa part of the American dream." ■

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Hostmanship



Entertaining overnight guests is an art and a science, and experience counts. Here, some experts share what they have learned

BY JOE DONOVAN

"Being a host is like being love," says Dr. Arlene Kagle, a clini psychologist in private practice who frequent guests at her country house upstate New York. "You have to think the other person."

To determine how well you're doi Jo Cormier, a Tennessee native now ing in Tampa, Florida, has a foolpr method (also employed by Lady B Johnson, one of the all-time great Am ican hostesses): "Test-drive that gu room. Spend the night. See how you it." Chances are you may not.

Problems can begin with the bas sleeping accommodations. Most imp tant is the bed itself. Many retailers mattress-and-box-spring sets for gu rooms at about half the cost of a regu set. They insist these beds are fine occasional, not nightly, use. But inter designers disapprove. "My back always tell after sleeping on a so-cal 'guest-room mattress,'" says designer V toria Hagan. Decorator Mica Erteg has formulated the perfect overnig host's version of the Golden Rule: "G your guests the same quality that yo want them to give you."

The guest bed should be made up w an appropriate amount of blankets the season, but additional covers sho be folded at the foot of the bed. Stack on top: lots of freshly laundered bath a hand towels. "I always like the towels the foot of the bed, not on racks in bathroom," says Barbara Wolfinger, w entertains at three different homes in Bay area. "That way the guest kno they're fresh." Bed pillows can be a pro lem. So strong are preferences (large medium vs. "baby") and so severe some allergies to down-and-feather stu ings that many people travel with th own. Mica Ertegün's visitors need take this precaution: She supplies t sets of pillows of various sizes, one made of down, another of synthetic.

All the hosts that House Beauti polled agree that it is important to p vide overnight guests with good



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For guests who like to read themselves to sleep, a lamp for the purpose is almost as important as the bed itself

sheets. "They have to be absolutely perfect, and I mean *perfect*," says Victoria Hagan. Hagan likes to give guests the same fine-quality sheets that she uses.

Speaking not only of sheets but of overall style, Connie Congdon, who lives on Nantucket with her husband, writer Thomas Congdon, feels that the decor for overnight-guest accommodations should be coed. Neither lace-trimmed hearts and flowers, nor a brown-study leather look.

For guests who like to read themselves to sleep, a lamp for the purpose is almost as important as the bed itself. An upholstered armchair with an ottoman and its own reading lamp is a nice idea, too. Always stock the guest room with current periodical literature, especially weekly magazines that list local activities, museums, movies, plays, sporting events, lo walking tours. Laura Bohn, of Lem Bohn Design Associates in New Yo suggests offering "an interesting n book that people have been talk about." Another good idea: murder m teries in cheap, hand-me-down pap back editions that the guest may t along (tell them so) if they haven't f ished when it's time to go. Collect ma rials that relate to your surrounding ar In the guest room of another summ house on Nantucket, for example, th are copies of *Moby Dick*; at the own ski lodge in Utah, picture and hist books about the Mormons.

If there's a fad in today's guest-ro decorating, it's the writing table. T Nantucket-Utah hostess includes th in every guest room; each is supplied w plain stationery that coordinates with room's color scheme. Every guest sho be invited to use the phone, too.

When pointing out the phone, do forget to offer the guest access to ot household appliances. Especially imp tant are the washer and dryer, iron a ironing board—godsends to rump travelers. Hosts include or exclude te vision, radio, and stereo in the gu room depending on their own ways amusing themselves. "I like to put a T in the guest quarters, probably becaus love TV so much myself," says Da Easton, whose country home is upstate New York. But Barbara Wolf ger, though she has spent much of career producing television shows, doe watch TV much, and there is no set any of her guest rooms. "I don't want encourage guests to isolate themselves their rooms watching some old movi she says. "When I have guests I wa them to visit with me."

Even if the furnishing is complete, c tain preparations are necessary every ti a guest is expected. The most import is, of course, that the guest room be cle and uncluttered. Many hosts—especia in the city, where space is at a pr mium—use the guest room for stora It's understandable, but do free an a for the guests before they arrive. If yo



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It has finally been recognized that Americans live in their kitchens. It really is the heart of the home

So, she concludes, why no make it a truly warm plac a livable place, a room with both character and style where everyone likes to congregate. Here are some of Nancy's tips on how to accomplish exactly that in your own kitchen.

Open Up Small Spaces
Choose glass fronted or open cabinets. They take your eye directly to the back wall so you don't feel as if the cabinets are closing in on you. Working your floorboards or tiles on a diagonal can enlarge the space, and decorating with light colors is a definite help, as well as a popular trend right now.

Also, leave open space above upper cabinetry, or carry cabinet doors straight up to the ceiling.

Most important, remember that opening a room up happens at eye level – below 36" you can squeeze in as many cabinets as you want; traffic and clearance permitting.



Make It A Kitchen You Can Live In The first part of designing a kitchen should be walking through it, seeing how you use it. Do you like to co out in the open, surrounded by guests who help chop and peel? Or do you te to use the kitchen as a place to pay the bills.

Don't be afraid to make it exactly the way you want. Who says you ca have a desk in the kitchen, or a small television for your solo sunrise breakfas

Finally, incorporate the things you love. Find niches for your collectibl and spots for treasured hutches and antiques. Don't be afraid to put down favorite rug.

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Don't Just Light It... Enhance It. The lighting is critical— if it's terrible, even the best designed kitchen won't be inviting. Nancy recommends using a lot of low voltage halogen light. It's warm, bright, energy efficient, and it gives the truest color. Undercabinet lighting is also very important. If it's done well, you should hardly ever use the overhead lights. That can enhance candlelight if you're dining in the kitchen.

Also, consider using a chandelier, or pendant fixture, over the eating area. There's a terrific range of shapes and styles to choose from, each creating a different mood.





Opt for Natural Textures & Colors Above all, make your kitchen warm and appealing. The trend is towards washes and stains in understated colors for a softer look. You no longer have to have a bright shiny kitchen. Consider flooring of wood or stone. If you have a wood floor you should have it screened with steel wool (a mechanical rubbing process,) and Polyurethaned every year. This will make the wood hold up forever; otherwise you'll have a mess. If you opt for a stone countertop, remember it's a natural material, not manmade perfection that will never stain. A good alternative would be solid surface synthetics— they really are the most problem free countertop, and they, too, can create a natural look.

Integrate Your Appliances
The trend is towards making your appliances blend completely with your decor. This can be as simple as a color choice, like [white] for the refrigerator. These days we're also seeing refrigerators that have been wood paneled to match cabinets.

On the other hand, another popular trend is towards a more commercial look for the appliances. Using a big steel fridge or stove that stands out in contrast to the homier feel of the rest of the kitchen can be very effective.

Also—place major appliances within easy reach of each other, even in an enormous space. The work triangle connecting your sink, your cook top, and your refrigerator should be no more than 26 feet. Place your sink or your cook top on an island or peninsula, depending on which you use more.

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About the Designer:
Nancy Mullan is President of NDM Kitchens, Inc. in New York. A member of the American society of Interior Designers, she is a certified kitchen designer and a licensed home-improvement contractor. Her kitchens have been featured in numerous showhouses and in many national publications including COUNTRY LIVING, *and* HOME REMODELING. *She has created apartments and kitchens throughout New York, Connecticut, Long Island and the Hamptons. Nancy's design for the 1995 Kips Bay showhouse kitchen was profiled in the Sept. '95 issue of* HOME REMODELING.

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guests are sharing a bathroom with you or other members of your family, make sure to clear some space where they can set up for a few days. "I hate it when there's no room for my overnight kit," says Jo Cormier. "I don't feel particularly welcome." And, in case the guests have forgotten some—perhaps all—of the contents of that overnight kit, Cormier likes to set out a little basket of toiletries. For example, those little shower caps you get in hotels, sample toothpaste, the brush the dentist gives you," she says.

Once the cleaning and clearing are done, more fulfilling, creative preparations can begin. The most common: fresh cut flowers. "I love having guests," says a woman who entertains in two houses. "And the way I let them know I'm glad they're here is by putting flowers in their room."

Providing food and drink is every host's duty; a meal (or snack, if it's late in the evening) should be scheduled or at least proposed at an appropriate moment soon after the guest's arrival. But it's also nice to arrange a tray with a few necessities. Laura Bohn suggests ice water in "a really great carafe"; Mica Ertegün prefers a thermos of water, and also likes a bowl of fresh fruit. Offer the guest kitchen and bar privileges for preparing coffee, tea, and drinks, and access to the refrigerator, which you have stocked up with things to eat and drink.

Furnishing a guest room is one thing, locating it is another. Especially in cities, "the guest room" is often a conceptual space defined by the sofa bed. Mica Ertegün says a den or living room or library with a sofa bed is "not really a guest room." Nevertheless, it is perhaps the most common solution to the problem, and creative hosts make the compromise as pleasant as possible. In her house in Milford, Massachusetts, Pamela Wells isolates the family room for guests by covering the wide doorway with a curtain of striped canvas on a spring pole. Lisa Donneson of Sagaponack, New York, makes guests feel cozy sleeping in a sitting room with a new pocket door in one doorway, a three-paneled bamboo screen in the other.

In a procedure almost as old as family life itself, an overnight guest may be assigned a child's room while its rightful occupant gets bunked with a sibling or the parents. Eventually there is a consolation prize for parents suffering from the empty-nest syndrome: When children leave home, their vacant bedrooms can become true guest rooms, although they are often too close to the master bedroom for real privacy.

In new houses, today's standard for privacy often results in bedrooms for members of the household upstairs, the guest room downstairs, as far away as possible. The guest room has its own bathroom, of course, and is close, if possible, to an outside door and to the kitchen. The >





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"If you are a golfer and your guest is a couch potato, you'll have to do some creative planning or give up your game"

result: privacy for both hosts and guests, and freedom for the latter to come and go and even to grab a snack.

If moving guests to a separate floor on the other side of the house doesn't provide sufficient privacy, there's one final step you may take: Move them out entirely. Actor Gloria Hocking turned the servant's quarters behind her three-bedroom ranch-style house in Dallas into a guesthouse; it even has kitchen facilities, albeit minimal, for guests to get their own breakfast. "When I'm somebody's guest I like a lot of freedom, and so that's what I offer at my house," says Hocking. "My guests usually have their own agenda. We make a date to meet in the evening for dinner."

For a New York banker, a separate guesthouse was necessary for both lifestyle and aesthetic reasons. Several years after completion of their Long Island house by one of America's most distinguished architects, the banker and his wife considered adding a guest wing to accommodate their growing extended family. "We found it was impossible without destroying the beauty of what had been created for us," he says.

So the couple bought a modest saltbox that stood a ten-minute bike ride away from the main house, cleaned it up, furnished it simply, and equipped it with bicycles and even a dog kennel. Guests make their own breakfast, then meet at their hosts' house to have lunch around the pool. "I love seeing my family, but often they're more comfortable among themselves," says the banker. "Their standard of living and their lifestyle are much more similar to each other's than to ours. As far as housekeeping is concerned, we put up a sign in the cottage that says, 'Please leave this place the way you find it because the next guest may be your brother or sister.'"

Whether you put your guests on a family-room sofa bed or up a separate building, the [illegible] for the overnight [illegible] rosity. "A succes[illegible] interpersonal skills, a[illegible] figure out a guest's needs [illegible]

Dr. Arlene Kagle. "For example, when does the guest get up? Go to bed? Does he like to wander around and raid the icebox in the middle of the night? Those are all things you can provide for if the right questions are asked in the right way."

Nevertheless, meeting those needs may be a challenge. "If you're a golfer and so is your guest, OK. Or, if you're a golfer and your guest is a tennis player, and you belong to a golf-and-tennis club, that's probably going to work out, too. But if you're a golfer and your guest is a couch potato," says Dr. Kagle, "you'll have to do some creative planning or else give up your golf game." Except for dealing with emergencies, Dr. Kagle advises against abandoning guests to spend extended periods of time unattended.

Dr. Kagle's analysis is based on clinical observation of guests in the country, where she does most of her entertaining. Big-city hosts do right to turn their guests loose on the streets; today, in urban America, that's hospitality. "I loved being a hostess when I lived in New York," says Jo Cormier, who has also spent time as a hostess in Tennessee and Florida. "You don't have to pick guests up at the airport or chauffeur them around. I would just hand them subway tokens and a map of the city. It's what *they* want, too."

In New York, says Italian-born interior designer Milly de Cabrol, people are busy with their lives and families and careers. "Everyone has his own agenda," she says, suggesting that you explain to your guests what your plans are for a particular day, including them if they wish. "But most of the time," she says, "they will want to meet in the evening for dinner."

After you figure out your guests' wants, needs, and expectations—or try to do so—it's time to tell them yours. "Being a perfect overnight guest is work, too," says Dr. Kagle. "The more you tell guests about what they're stepping into, the easier it is for them to prepare themselves and act accordingly." Take, for example, packing. "If you tell the guest, 'We're very informal. Dressing up means wearing jeans instead of jeans,' they'll know not to bring evening clothes," says Dr. Kag

Except for those lucky enough to ha a cooking staff, many people find pla ning, shopping, cooking, serving, a cleaning up after three-plus compa meals a day for several days a burd And for hosts of modest means it is als financial burden. Dr. Kagle recommer that the host let guests know how th can pitch in. At her beachfront cond minium or at her country home, Barb Wolfinger used to feel the resentme creep up after cooking meal after meal guests, usually several couples at a tir Now at the beginning of the stay, Wolf ger asks each couple to be responsible planning one meal. "In the end, everyo chips in and helps prepare most of t meals," she says. "Somehow, spreadi the responsibility around, especially t planning, takes the pressure off me enjoy myself more, and I'm a better hos

Often, especially among close frien guests volunteer to reciprocate—bu ing lobsters, taking everyone to di ner. Another traditional expectation hosts—and probably the only one the never mention—is to receive, especia from long-term guests, a house gift. would think it a very strange guest w stayed for more than a couple of days didn't give me a plant or a bottle of w or something," says Gloria Hocki Mica Ertegün agrees, but notes that s doesn't expect such tokens from her cl est friends. "Personally," she says, "I thi it's better to wait and get hosts you close to something substantial on a rea significant occasion."

Being a great overnight host can challenging—from providing perfe sheets, to buying a nearby cottage, to g ing up your golf game to tend couc potatoes. Yet many people prefer playi host to playing guest. Sharing your hou with people you love is one of the gr pleasures of life. ■

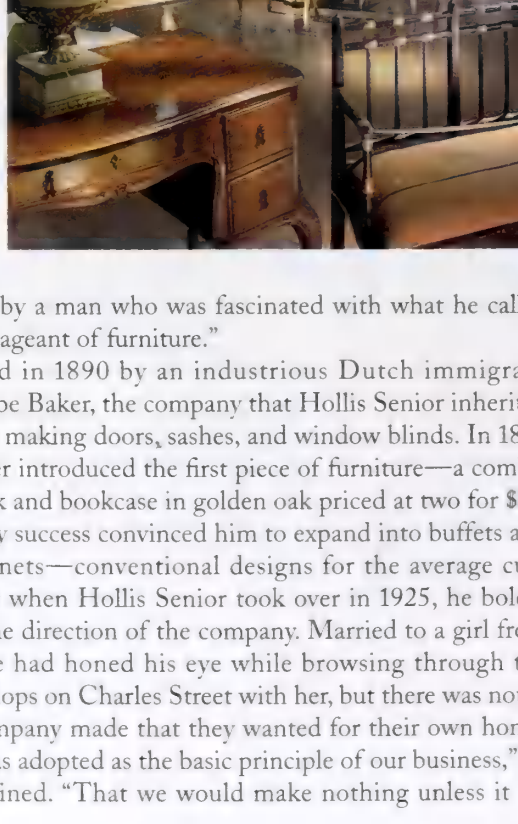
Joe Donovan, based in New York, writes about the performing, fine, and decorative arts. He is the author of our popular "Decorators' Favorite" series.


Finally,

Furniture on parade



The Baker Furniture Museum in Holland, Michigan, is a little-known trove, displaying 1,500 distinctive pieces that date back to Ancient Egypt



BY CHRISTINE PITTEL

Fanciful fretwork (ABOVE) and sturdy English Windsor chairs made of yew are found in the first two galleries of the museum. RIGHT: An 18th-century French walnut desk stands next to a gold-trimmed Italian wood settee in the gallery of painted furniture.

Back in the 1920s, Hollis S. Baker, the man who made the name Baker Furniture synonymous with fine reproductions, found his first piece of antique furniture in a chicken coop. Minus its legs and covered with bird droppings, the Sheraton-style sideboard still retained the strong, graceful lines that caught Baker's eye. Cleaned up and restored, the chickens' perch turned out to be an admirable example of American cabinetry, handcrafted of mahogany, circa 1790.

After that propitious discovery in the countryside near Allegan, Michigan, home of the original Baker Furniture factory, Hollis S. Baker, son of the company's founder, kept on collecting for fifty more years. The fruits of his pursuits are on display at the Baker Furniture Museum in Holland, Michigan, a 45-minute drive from Grand Rapids, furniture capital of the Midwest.

"It was never meant to be a museum," says Hollis M. Baker, who represents the third generation involved in Baker Furniture. (Hollis M. Baker took over when Hollis Senior died in 1966; he ran the company until the early 1970s.) "It was just a collection of odds and ends that father picked up over the years." But because Hollis Senior had a good eye and an inquisitive nature, this very personal collection is utterly beguiling. It's an anthology of furniture, more idiosyncratic than ideal, assembled by a man who was fascinated with what he cal the "long pageant of furniture."

Founded in 1890 by an industrious Dutch immigra named Siebe Baker, the company that Hollis Senior inheri started out making doors, sashes, and window blinds. In 18 Siebe Baker introduced the first piece of furniture—a com nation desk and bookcase in golden oak priced at two for $ Its runaway success convinced him to expand into buffets a china cabinets—conventional designs for the average c tomer. But when Hollis Senior took over in 1925, he bol changed the direction of the company. Married to a girl fr Boston, he had honed his eye while browsing through t antiques shops on Charles Street with her, but there was no ing his company made that they wanted for their own hor "So this was adopted as the basic principle of our business," once explained. "That we would make nothing unless it



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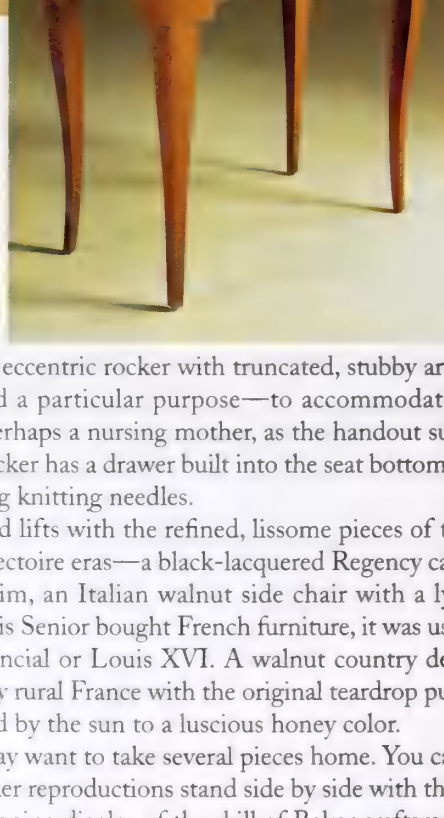
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Hollis S. Baker searched Europe for furniture to reproduce. The silken gleam of an unusual finish might catch his eye

was the type of furniture we would like to buy for ourselves."

What Hollis Senior liked was antiques, preferably 18th-century polished mahogany English furniture. Undaunted by the fact that the country was in the throes of the Great Depression, he retooled his factory and hired the caliber of craftsman who knew how to carve a cabriole leg that could compare with the most elegant original. Though his top-of-the-line reproductions were more expensive than the typical Grand Rapids fare, the company thrived. For months at a time he traveled through England, France, and Italy, rummaging in antiques shops, frequenting the auction houses, and visiting private dealers in search of items to reproduce. "He would not spend a lot of money on museum pieces," says his son. "He didn't even buy the finest antiques he could find. He was not interested in the intrinsic value of a piece, only in the practicalities of whether or not it would appeal to the American market."





A table from the recent NeoClassic Collection has a drawer front in gold leaf, like the original (ABOVE), or in silver (RIGHT).

Although Baker Furniture specialized in authentic reproductions of 18th-century English furniture, Hollis Senior's acquisitions ran the gamut. "We never did anything with the early Tudor and Jacobean pieces, but he bought them just in case," explains his son, "just like he bought Italian Baroque, figuring at some time we'd be interested in that." His eye might be caught by a well-turned leg, the insouciant curve of a chair back, or the silken gleam of an unusual finish. He bought a number of pieces simply because he liked the paint treatment on them. He shipped crate after crate back to the factory, so his craftsmen could examine each piece of furniture themselves, and then duplicate it. If he couldn't afford one of his choices, he asked permission to send a draftsman over to make a detailed drawing, and would bring it home that way.

"These antiques drifted in year after year, and we would use a little part of this and a bit from that, and once in a while copy a complete piece," explains Hollis Junior. "This collection of odds and ends got bigger and bigger until pretty soon it was taking up a large corner of one of the factory basements. So all at once it was decided what the heck, we had all this stuff. We might as well put it on display."

The first incarnation of the Baker Furniture Museum opened in 1941 in the Grand Rapids company showrooms, and the latest occupies the basement level of a new office building on Eighth Street in picturesque Holland. It is the best-kept secret in town. The only sign of its presence is the discreetly lettered logo on the building's facade. Unless you know it is there, you will miss it. Ask Alex Mitchell, Baker Furniture's creative director, how many visitors per year and the answer "Not enough." He installed the collection here in 1991. Abo 1,500 of the 2,500 pieces in the collection are on displ (Three hundred and fifty of the finest items were donated the Grand Rapids Art Museum in 1983.)

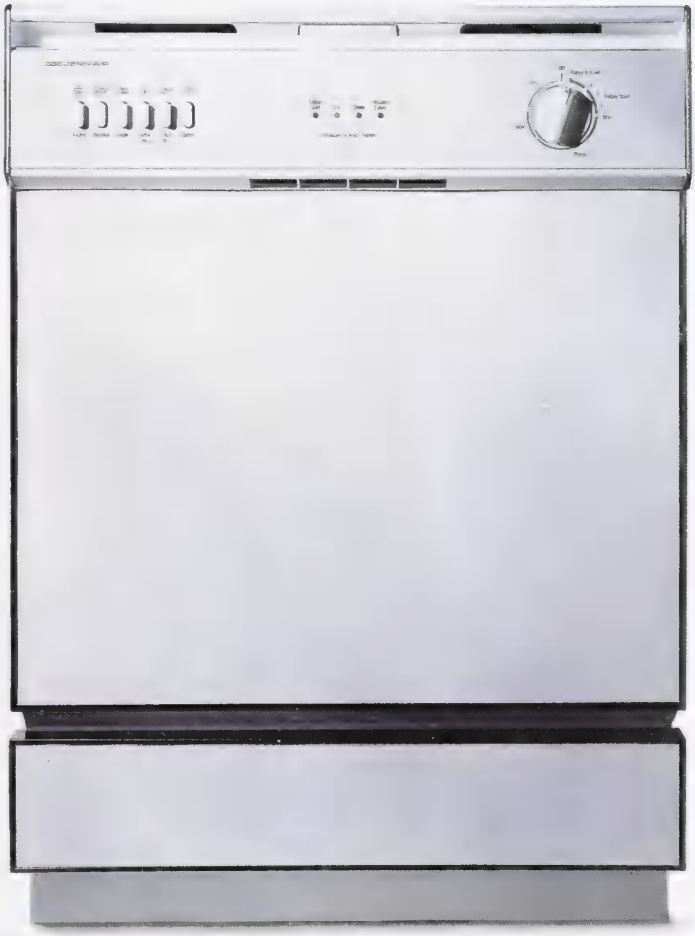
Step off the elevator and there's an example of that semi combination bookcase across from the reception desk. The f room is "filled with tributes to the movement of hand a blade," according to the one-page handout. Decoratively carv column capitals and assorted archit tural ornaments hang on the wa along with various versions of the cla and-ball leg. Glass-topped cases h old woodworking tools.

The 17th- and 18th-century Engl oak gallery offers chests, stools, Bi boxes, settles, a William and Ma table, and a studded leather Cro wellian chair. An eccentric rocker with truncated, stubby ar must have served a particular purpose—to accommodat hoop skirt? Or perhaps a nursing mother, as the handout su gests. Another rocker has a drawer built into the seat bottom handy for stashing knitting needles.

Then the mood lifts with the refined, lissome pieces of t Regency and Directoire eras—a black-lacquered Regency ca inet with gold trim, an Italian walnut side chair with a ly back. When Hollis Senior bought French furniture, it was us ally French provincial or Louis XVI. A walnut country de from 18th-century rural France with the original teardrop pu has been bleached by the sun to a luscious honey color.

By now you may want to take several pieces home. You ca Along a wall, Baker reproductions stand side by side with th originals; in a stunning display of the skill of Baker craftsm they're virtually indistinguishable. *(Continued on page 17*

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Decorator, apparel designer, textiles craftswoman currently int glassblowing, Judyth van Amring has also published Home Art— *a how-she-does-it book*

The hands of Judyth van Amringe and her trusty glue gun (TOP TWO VIEWS). ABOVE LEFT: Within a silk rose-studded gilt frame, photographs are clothespinned to a wire. ABOVE RIGHT: A sofa painted by the designer and piped with chenill

BY ELLEN STERN

She flits through the design world, alighting on this project or that, depending more on mood than agenda. Her taste is quirky, her energy high. Judyth van Amringe, designer-at-large, is hard to classify, harder to contain.

Her duplex loft, in a former factory building overlooking the Hudson River, is both work space and living space. Chockablock with the swag of her various trades, the decorative detritus of her life, it is an everchanging repository of fun stuff and comfort stuff, collectibles and unexpectables, relics and souvenirs from places and clients and friends. "She likes objects better than she likes people," says one of the people she does like. "She has relationships with them. One of her favorite expressions is, 'That object wants to be yours. You have to be together.'"

When we paid our visit, the versatile van Amringe (pronounced van-AM-ring) was still living with the aftereffects of being an author. Her upstairs "sitting room"—separated from her "bedroom" a glass-and-wood screen garnished w pearlized plastic leaves, flowers, liza and goldfish—was a showcase for the niture she has had her way with for *H Art*, a how-to book published a year o ago by Bulfinch Press. She also provi decorative drawings throughout. "I w it to involve readers in using color! don't have to do a whole houseful of s like this—you can do one piece."

And one piece might just be enou Consider, for instance, an ottoman

overed in a chenille bedspread studded vith beads and rhinestones. A flamboynt flamenco dancer with rhinestone ustier hides a television set beneath its ayered taffeta skirt. One lampshade olds every button that was in her button ox, sewn instead of glued on, because an Amringe likes to see the thread; nother features myriad beads, jewels, nd fuchsia flowers. A cavernous armhair is covered in flea-market crewel urtains and dotted with black pompoms.

Gaudy? Garish? Not really. With its mphasis on leftovers, the van Amringe hair or lampshade is surely in the craft radition—and an offbeat first cousin to he honorable patchwork quilt.

"I can sit for hours just gluing on pomoms," she says. "It's not mindless. I love epetition. It's obsessive, yes, but I can top myself and do something else. Two nonths from now I could be making hell boxes by the hour. I could be bsessed with soup bones. Thank God, I an make a living with my obsessions. 've been very lucky."

On a long worktable, beneath an ntlered chandelier, stands a tall alabaster amp base and its tall shade to which she s affixing blue silk roses; it is one of a pair hat will soon be delivered to a client on Park Avenue. Pairs are preferred; van Amringe loves sets of two—here a pair f shades adorned with a collection of ried iridescent beetles picked up at a ibbon store in New York's millinery disrict, there a pair of black-fringed shades ashioned from actual fezzes, one of vhich reads "Ben Ali."

Fashion threads through her life. As student at the School of the Museum f Fine Arts in Boston in the sixties, an Amringe began making her own lothes. In seventies New York, she made hem for other people while officially oing other things: silkscreening, sectarying. In the eighties she concocted or Bergdorf Goodman a rhinestoned eather bra and vest modeled by Lauren Hutton and photographed by Richard Avedon for *Vogue*, in addition to remarkble sweaters of cashmere and silk, and ainterly shirts with surprising buttons or private clients.

In 1990 van Amringe opened a shop n SoHo, selling her creative home urnishings. "It *(Continued on page 178)*



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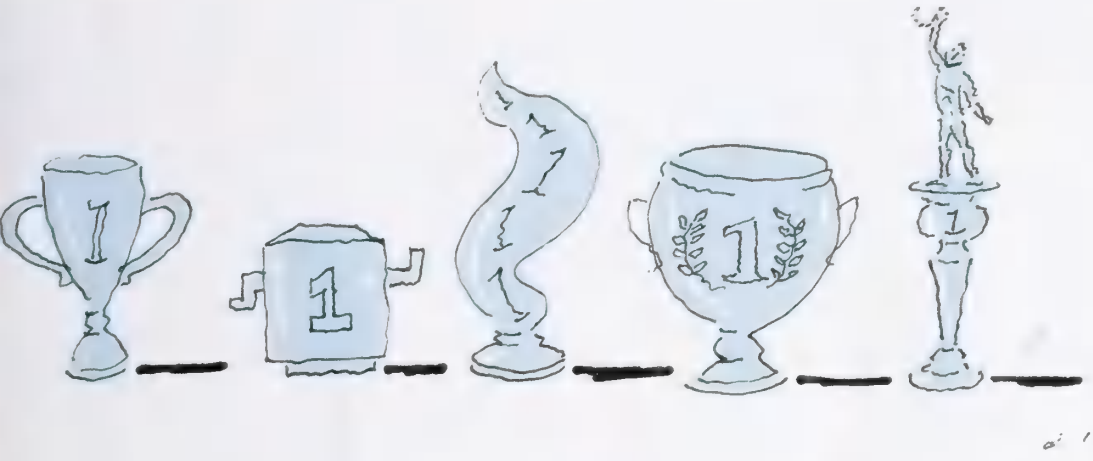
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Personal style

It has been apparent for some time now that decoration in the nineties represents a wide range of predilections in matters of taste. No longer is there one "look" that dominates interior decoration; creators of rooms feel free to do their own thing.

This was never more apparent than when the judges for our 1995 Showhouse Rooms competition assembled in our conference room to choose this year's winners (see pages 144 through 153). Joining editor Peggy Kennedy and me were Boston decorator William Hodgins, designer Celeste Cooper of Boston and New York, New York decorator Jeffrey Bilhuber, artist and decorator Sheila Camera Kotur, and furniture designer Dakota Jackson.

Admittedly, each of these designers is known for a strong point of view (that's why we chose them, of course); but for the first time in the history of this competition we saw when we collected the ballots that each of us had a different first choice.

Curious, we asked the judges why they preferred the rooms they did. The reasons were as varied as the respondents: Bill Hodgins characteristically wanted the most pure and classic decorating to be recognized. Celeste Cooper, a strong advocate for richly textured modern design, was true to her ideology. Artist Sheila Camera Kotur voted with her heart, giving her top vote to the room that "made my spirits soar." Most surprisingly, modernists Jeffrey Bilhuber and Dakota Jackson each chose romantic fantasy rooms because, as Jackson put it, "It wasn't anything that I would ever have thought of."

And so our showhouse winners this year are an eclectic lot, from a crisp and composed bedroom by Lee Bierly and Christopher Drake, to an understated, sophisticated bed-sitting room by Glenn Gissler, to Charlotte Moss's theatrical concoction created for Kips Bay. As different as these individual rooms are, they all show that personal style makes for rooms with a strong point of view, perhaps the key ingredient in good decorating.

Louis Oliver Gropp

EDITOR IN CHIEF

Remembering

When designer Frédèric Méchiche bought a run-down 300-year-old house in coastal Provence, he was determined to honor the history of the building



The third-floor salon in the main house had been divided into four tiny bedrooms in the 19th century. Méchiche made them into one room [illegible] over the old rooftops to the [illegible] XVI delicate late-[illegible] Swedish. Plain white toile [illegible] frames of chairs here and throughout


the fisherman





At the second-floor landing in the main building (LEFT) flavor of the old house is strong. ABOVE: The salon o the guesthouse lacked the legacy of beautiful old pain so Méchiche decorated the walls with blue paint over pink. The navy blue lines a the ceiling, he feels, make t room work. For a rustic no in this elegant Directoire setting, straw matting shov the "wrong," rougher side.



Y CHRISTOPHER PETKANAS
HOTOGRAPHY BY JACQUES DIRAND
RODUCED BY CAROLYN ENGLEFIELD

n Paris you can buy a space in a garage for fe, the same way you buy a town house or an apartment. For ne price of one of these concrete slots Frédèric Méchiche cquired nothing less than the house of his dreams (albeit a iin) in the medieval town of Hyères in coastal Provence.

The Algerian-born decorator had been not only a city man ut a city man who gives the nod to only two world capitals—aris, where he is based and where his furniture designs are old out of a gallery bearing his name, and New York. (If ressed, he is willing to include London.) So when a friend who lives near Hyères and knows its sun-kissed bouillabaisse of pleasures proposed it as a place where Méchiche might look for a weekend and vacation house, the friend was neither surprised nor offended when this urban partisan, who is small but daunting, said he thought of the town merely as a highway and an airport.

Méchiche would live not only to eat his words but find them delicious. Hyères, which every Hyèrois wants you to know right away has nothing to do with bare-chested, string-bikinied St. Tropez just thirty miles up the coast, completely disarmed him. He was unprepared, for example, for the curtains of screaming purple bougainvillea draped across the narrow, carless corkscrew streets of the old city—what charm! Or for the powerful presence—leathery trunks, feathery fronds—of the palms that



In the dining corner of the third-floor salon, the ancient paint patina the owner is so fond of is perhaps best Médicis thinks the 18th century plank-top table with trellage apron would have been made in Paris for the country. Almost everything on it is 18th century, but the bird centerpiece from Capodimonte factory in Naples is circa 1820.





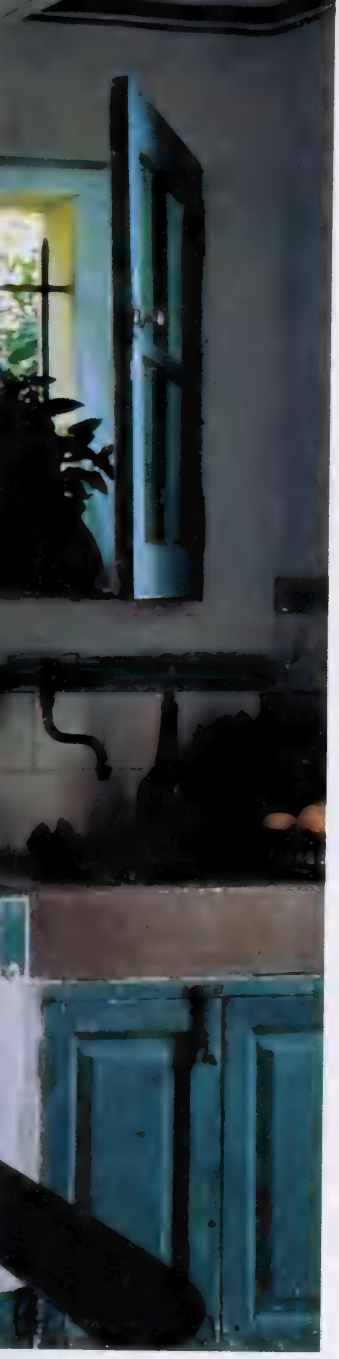
seduced Edith Wharton into buying the Chateau Sainte-Claire that crowns the town in the early 1920s. Or for the simplicity of life that the place seemed to offer.

"I live on a 14th-century street, if you can call it that, in the shadow of Sainte-Claire. The house had the unmistakable feeling of a fisherman's cottage when I first saw it, of a house by the sea inhabited by someone whose life was linked to it," says Méchiche. "I was determined to keep this feeling—down to the three centimeters of crusty flaking wall paint—an abstract painting, really."

When Méchiche says he has a "house" he really means "houses": the principal three-level one that he bought five years ago, which has a rooftop terrace the size of an envelope, strangled by oleander and convolvulus and with views straight to the Mediterranean, and the two-level one he bought in 1993 right across the way (you can jump from house to house if you really try). The day [illegible] given out for the world's most self-contained, most [illegible] thickly atmospheric guesthouse, Frédèric Méchiche is the host who will wir

Insisting on modern conveniences but refusing to have th intrude on the dreamy lost-in-time mood he sought to cre Méchiche reconditioned the down-and-out woodburning stove that came with the place (it now runs happily on el tricity). The music system in the salon is elegantly and creetly cached in a Directoire corner cupboard surmounted a neoclassical ceramic *fontaine,* or water reservoir. (T designer, who is famous for painting things flat chalky wh did not hold back when it came to this vessel.) Finally, w mountains of the most luxurious inch-thick bath towels hot water that never runs out from one lazy shower to the r may be the last things one expects to find in rooms of s authentically advanced patina, one is delighted when one d The contrast thrills.

More than the bougainvillea and palms, even more than tempting promise of a more naive (in the best sense of word) way of life that Hyères held out, it was the 18th-cent



he upper left window in
ne ground-floor kitchen of
Méchiche's guesthouse
BOVE) had been blocked
ff, but after he saw an old
ostcard of the house
e knocked through the wall
nd reopened it. The designer
ft some early-20th-century
les here because "A house
as to show that life evolves."
arden chairs are about
0 years old. RIGHT:
he ground-floor entrance
ll of the main house has a
ew window opening but
nturies-old terra-cotta floor
es. Chair is Biedermeier.



Mountains of the most luxurious inch-thick bath towels and hot water that never runs out may be the last things one expects i rooms of such authentically advanced patina. The contrast thrills

details that thrilled Méchiche into buying his two houses.

"The arched small-paned windows with interior shutters, the shallow shelves for holding candles built into the masonry, the bedroom alcoves, the terra-cotta floor tiles, the beautiful curve of the wall that takes the place of a stair banister—these are what did it for me," he says. Of course, it wasn't all authentic. In the 19th century many of the openings in the facade were enlarged—unacceptable to him. Back they went to their original sizes. And if all he needed to restore a window wa single pane, he didn't hesitate to buy an entire period windo just so he could have that one hand-blown pane. The bac grounds in any case are very plain, very humble. Méchic reports that "A friend who I think understands my houses w says they look like fishermen's dwellings through which sophisticated 18th-century traveler has passed, leaving a f precious things behind."









he main bedroom (ABOVE) is like a
ile museum, its Louis XV period fabric
aped exactly as Méchiche saw it
an 18th-century ex-voto at a neighboring
urch in Hyères. TOP LEFT: The window
cing Méchiche's bed overlooks a
th-century street. TOP RIGHT: A bedroom
ndow is one of many examples of
échiche's skill in draping fabric. RIGHT:
guest room has a *canapé* made (the
ft side folds down) for a man to stretch
t on and dry his boots by the fire.

or more details, see Reader Information



On the airy screened porch (both views), natural materials like hand-hewn Douglas fir beams, bluestone floors, and scratchcoat plaster walls—the last a signature Saladino material—manage to seem both cool in summer and warm in winter. Teak chairs are good companions for porchy wicker, and a tuckaway kitchen (this page, left foreground) includes an oversize corner cabinet with its doors closed.

Gentle rusticities



The mastery of earthy materials and the bold control of space hat one expects from designer John Saladino are displayed in a luxurious pool house/guesthouse

The second-floor sitting room (LEFT) has French doors opening to a balcon that overlooks Lon Island Sound. The door frames are painted cranberry, warm antique shade enriched by the pin ceiling. Early American reproduction furniture—comb-back chairs, a Shak rocker, a shoe-foot chair-table with tippable top, and a versatile portable candlestand—are models of restraine design. Subdued cottons, raw silks, chenilles reiterate t all-natural theme. BELOW: Viewed through the new ar planted with clemat and roses and acros the swimming pool the stucco and timb pool house guestho reproduces, even to taper-sawed cedar shakes, the architect of the main house.

BY CAROL PRISANT
PHOTOGRAPHY BY WILLIAM WALDRON
PRODUCED BY SARAH KALTMAN

Nestling comfortably under old hemlock trees as though it's been there forever, the new Tudor-style cottage created for Connecticut clients by John Saladino and his senior designer, Jacqueline A. Colliton, is getting ready for the fall. It will turn, as the temperature drops, from pool house into guesthouse. Not that it isn't a marvelous guesthouse in summer. After all, it has that wonderful big screened porch, a constant breeze from Long Island Sound, and lots of wicker furniture, sturdily canvased to [illegible] wet bathing suits and summer [illegible]. "And there's only one aqua [illegible]," Saladino points out. "Ot[illegible]



e fireplace, I've put a corroded cast-iron
ashell on the wall."
He has also fitted each of its three per-
ctly private and self-contained bed-
oms with graceful French doors that
en to the sunshine and to balconies
st big enough for a tiny table and
airs. Ceiling fans and woven cotton
gs keep it all cool and pool-ish. But
nen leaves begin to fall, the little house
cks its wings and turns quietly inward.
agically (or rather, by careful design),
wood panelling, hand-hewn fir beams,
rthen colors, and gentle rusticities—all
mponents of a cool campsite in sum-
er—side-slip into an autumnal mode.
ne glow of a fire in the stone fireplace
rms the porch, and big Lexan panels
ap into the screened bays to shut
t the chill. Each Shaker chair, each
wtery piece of door hardware and
nd-woven textile, somehow evokes
ew England November mists, and
ages of winter's soft snow falling in the
oods around. In effortless metamor-
osis, its whole aesthetic attuned to
ture, the house flows gently through
e seasons.

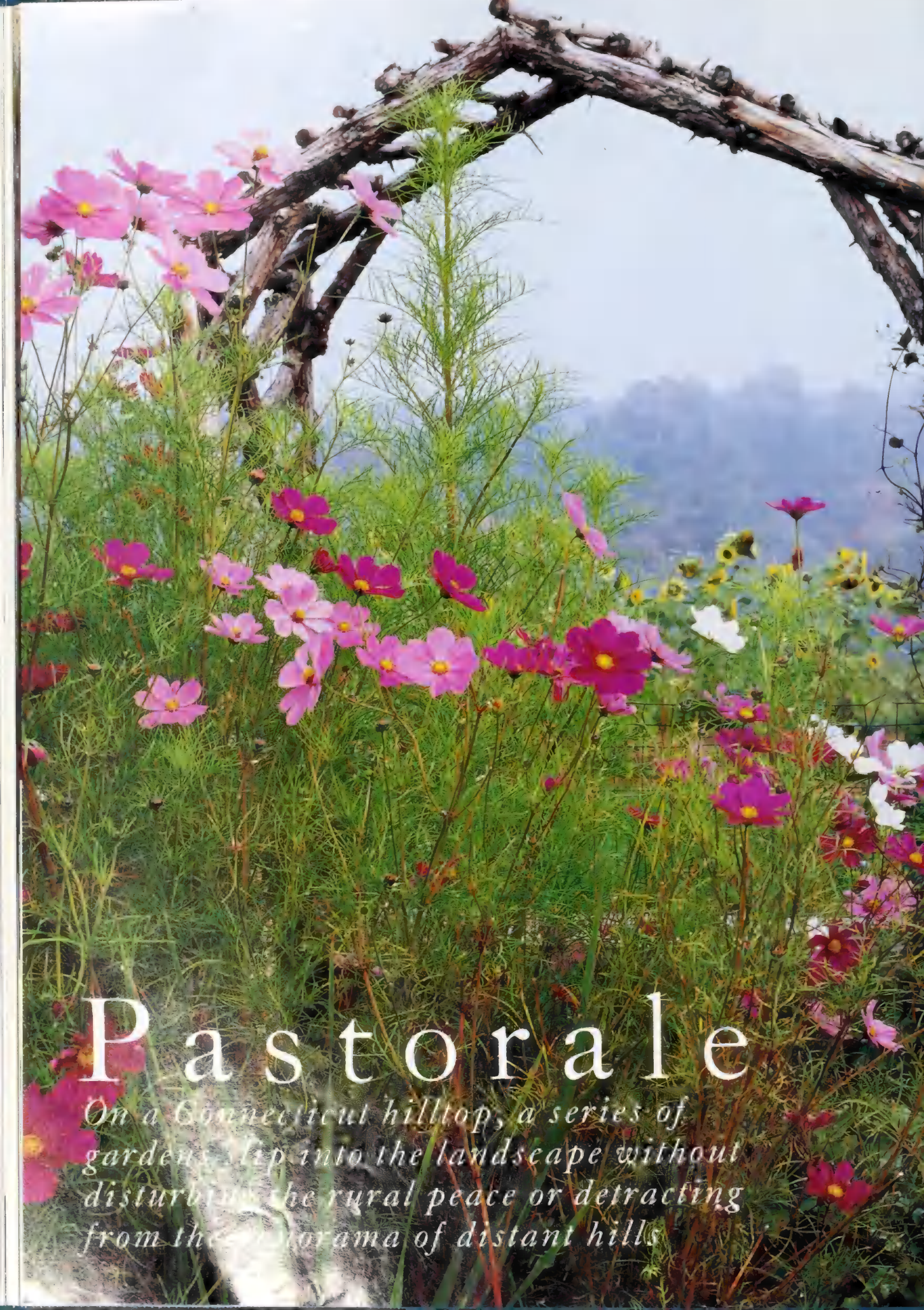
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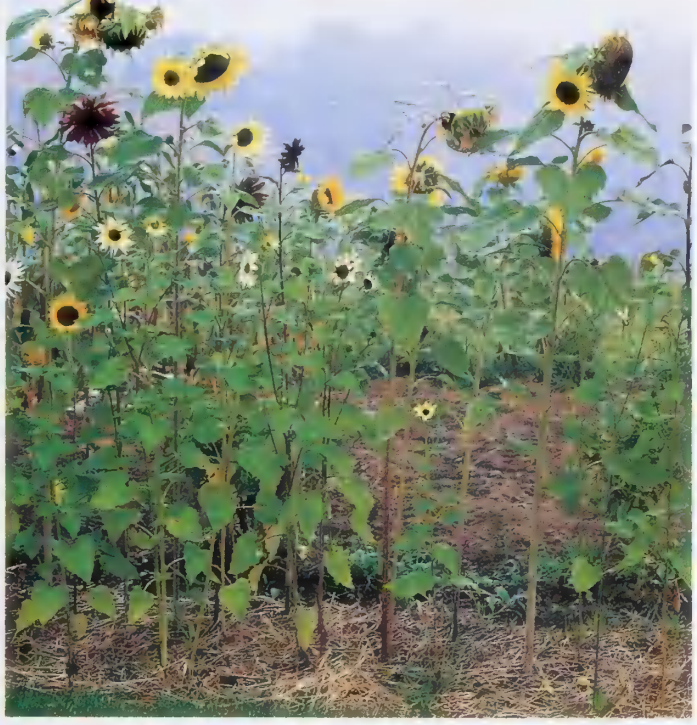
The rustic, romantic main bedroom (ABOVE and LEFT) has Douglas fir beams, stucco walls, and a knotty sugar pine panelled chimney breast. Reproduction Shaker and Windsor chairs combine American vernacular with spare chic. In the smaller bedroom (BELOW), Saladino has used hand-woven textiles, French-Canadian and American furniture.



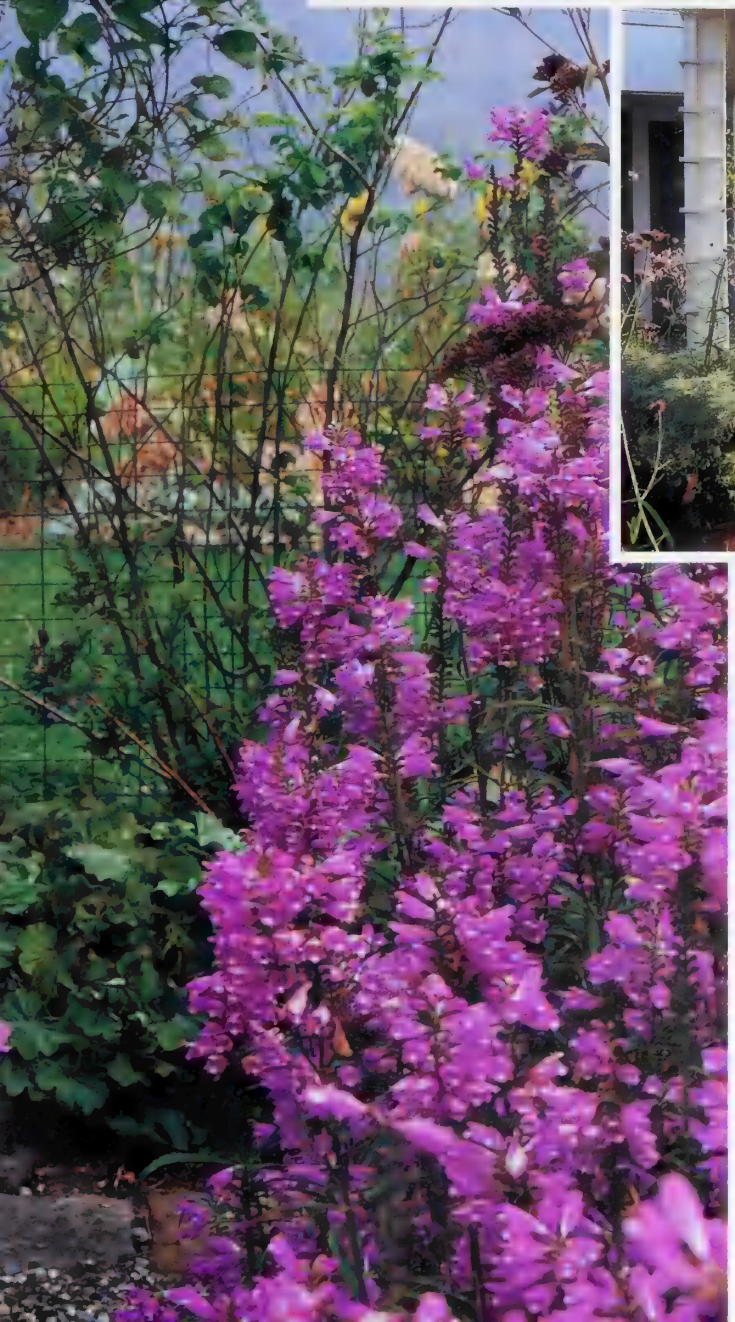


Pastorale

On a Connecticut hilltop, a series of gardens step into the landscape without disturbing the rural peace or detracting from the panorama of distant hills



Before the owner, then a novice gardener, discovered how much she loves flowers, she planted vegetables in the wire-fenced plot (FAR LEFT). It has since become a cutting garden. NEAR LEFT: Vegetables now grow nearby, behind a screen of sunflowers. Passionate as she is about flowers, the owner never plants anything that might detract from the view of the Litchfield Hills (BELOW), seen here between main house and guesthouse. "I want first-time visitors to say 'What a view!' before 'What nice flowers!' "





BY ELIZABETH H. HUNTER

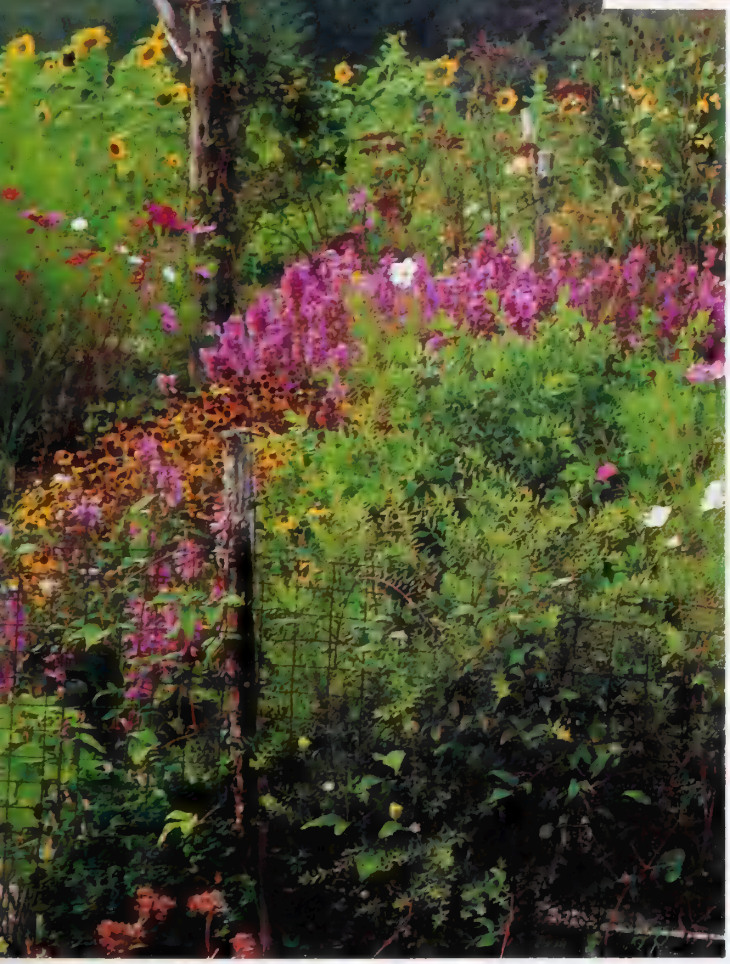
PHOTOGRAPHY BY KAREN BUSSOLINI

Four or five times a year the owner of this Litchfield County garden is asked to open it to visitors, and at first she wondered why. "It's nothing like other gardens on the tours," she says. "They have real structure, outdoor rooms, paths, logical progressions. Not me. I'm never even sure where to take a visitor first!"

She no longer worries about the tours because she hears compliments over and over, usually a form of "It looks so natural." Her visitors don't mean natural as if Mother Nature had created it, but rather that every garden plot looks perfect just where it is. Flower beds nestle into the contours of the hill where corn grew until eight years ago. Walls were rebuilt where old stones were piled up along the edges of the fields. The swimming pool, in a hollow, does not intrude on the landscape. Even the new pond looks as if it might have been a watering hole for cows. Everything is understated except the exuberant cutting garden, where the owner first discovered gardening.







Before she and her husband built their country house this talented gardener had never even tended a house plant. "But I wanted to grow some vegetables so our children could go out and pick something for supper," she says. She enlisted the help of Kate Norkin, a professional gardener, and had a plot fenced in for zucchinis, tomatoes, Brussels sprouts, and a few flowers. Although she has a grand view of this garden from her bedroom, it's a long walk from the house. "Pretty far," she admits, "when I run out of cilantro just before dinner." But the position was intentional. "We love the house," she says about the contemporary Cape Cod designed by Alfredo De Vido, "and in the beginning I planted everything as far away as possible. I still ask, 'Would these flowers detract from the house or obstruct the view?'"

The vegetables were a huge success, but it was the flowers mixed among them that changed the woman's life: "I spent the next winter wishing I had tried *Perovskia atriplicifolia* (Russian sage) near the coreopsis 'Moonbeam' or dreaming about where I could put a smoke bush." Each winter brings new fantasies that she and Norkin try. "Kate tells me what will work and what will look ratty by midseason." Each summer brings new visitors, even on the hottest day of last July when scores of Garden Conservancy supporters toured. Guests are always welcome, even the couple who came racing up at 8 P.M. on that torrid day saying, "Friends told us about your garden. We know the tour is over, but can we please see it?"



"Everybody's favorite," says the owner about her "Darwinian" cutting garden (FAR LEFT). "I just let the fittest survive. I love the surprises." Last summer the obedient plant *(Physostegia)* took over a spot where the yarrow had been, but the yarrow came up in the paths. Rich Cable, who built the stone walls on the property, also made the rustic trellises (LEFT). After the pond was dug (ABOVE), the owner planted irises and grasses but the cattails came up on their own.

A lap pool (OPPOSITE and CENTER RIGHT) is so artfully placed that from the house it appears to be a sunken garden. The owner loves the contrast of 'New Dawn' roses on the outside of the fence and grasses on the inside. Around the pool and its "hammock house" she used only grasses—*Pennisetum alopecuroides* 'Hameln,' *Calamagrostis acutiflora* 'Stricta,' *Miscanthus sinensis*—and plants that do well in July and August.









"I never cut back the grasses until March," says the owner, "because we can see them from the house, tan and tall all through the winter." In a new bed (TOP RIGHT) near the garden shed: *Caryopteris x clandonensis* 'Blue Mist' with the big red hips of *Rosa rubrifolia*. RIGHT: The brick terrace overlooks the pool and pool house. TOP LEFT: A pebble garden with *Thuja virgiliana variegata* 'Palmer's Pillar,' cosmos 'Sensation' and *Petunia integrifolia*. ABOVE LEFT: Sweet autumn clematis.

For more details, see Reader Information



"I never cut back the grasses until March because we can see them from the house, tan and tall all through the winter"




Their kind of penthouse
For a growing Chicago family, two Mie
van der Rohe landmark apartments wer
better than one. Their new doubled deligh
is a glitteringly handsome yet virtuall
childproof duplex with appropriatel
modernist interior spaces that never los
sight of the need for family comfort



a lakeside apartment
emodeled and decorated by
rueck and Sexton Architects,
e living room's midnight
ue and silver gray upholstery
choes the colors of the city's
ghttime skyline. The rug was
stom-designed by the architects
d produced by V'Soske.

BY SUSAN ZEVON

PHOTOGRAPHY BY PAUL WARCHOL

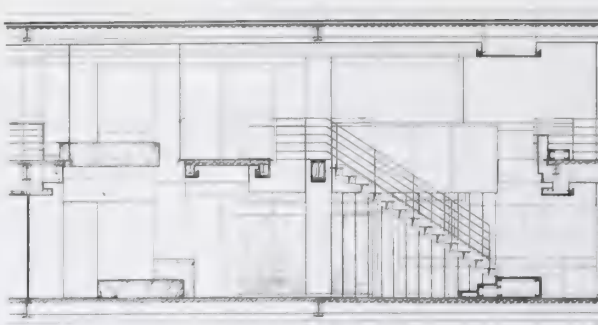
How could they leave Lake Shore Drive? With one small child and another on the way, the Chicago couple needed more space. But from their apartment the research scientist husband and real estate appraiser wife enjoyed an urban view matched in America only on the avenues bordering New York's Central Park and the high ground overlooking San Francisco's Golden Gate Bridge.

The floor-to-ceiling windows in the 1951 landmark tower, one of a pair designed by Mies van der Rohe, had become "an addiction," the wife says. When the apartment above theirs became available the couple thought they might have found the solution to their space problem. Part of the folklore of the world-famous building was that connecting two levels would not be possible, but through an amazing coincidence the husband's father happened to meet someone on an airplane who had the original construction drawings. Proof was in hand to show that a duplex could safely be created.

Krueck and Sexton Architects, a Chicago firm known for its contemporary designs, was commissioned to remodel the spaces. The program was challenging. Ronald Krueck recalls, "The clients were extremely respectful of Mies's vision for the building, yet always aware that they were building a home for kids." Mark Sexton adds, "They wanted the apartment to be elegant but not ostentatious, refined but easily maintained, minimally furnished in keeping with the building's modernist design, but, above all, comfortable for family living."

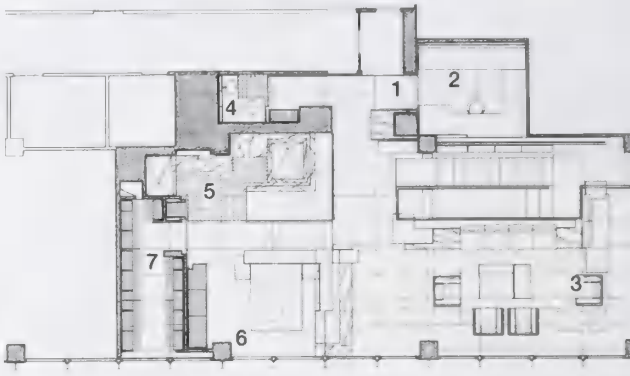
The architects came up with a plan for the 3,500 square feet the two apartments comprised that satisfied all the complex requirements. On the top floor a main entrance faces the skyline view across the living room, and there is also a master suite, along with a study for the wife. The steel staircase was placed so that as the occupants descend they see the lake. Located downstairs are the kitchen, dining and family rooms, and the children's suite.

The owners were choosy about materials. They found marble too glitzy, wood too high-maintenance; in her appraisal work, the wife had "seen enough white laminate kitchens to last me a lifetime." Krueck and Sexton went researching and discovered a textured steel, usually used for subway cars and buses. It was indestructible, and they found that with car paint and other advanced-technology finishes they were able to cre-



1. Entrance
2. Study
3. Living room
4. Powder room
5. Master bath
6. Master bedroom
7. Master closet
8. Kitchen
9. Dining room
10. Family room
11. Service
12. Children's room
13. Children's bath
14. Storage

Top floor



Lower floor



"Many of our friends do not understand this apartment, but our children's friends all adore being here. They arrive with no preconceptions"

ate luminous effects. This steel is used for cabinets throughout the apartment. The floors, except in the bedrooms, which are carpeted, are durable glass chip terrazzo.

"The freedom built into this home is a great gift to the children," Krueck says. "The kids can climb on the furniture, tape things to the wall, and use the staircase as a jungle gym." The children's mother says, "Many of our friends do not understand this apartment, but our children's friends all adore being here. They arrive with no preconceptions."

Except for a bold stroke of red across a wall on the upper floor, a subtle palette of blue and gray repeats the lake and sky colors. CLOCKWISE FROM TOP LEFT: For the master bath the architects designed a custom tub lined with stainless-steel and surrounded with granite. A wall of cabinets in the master bedroom is painted textured steel. The architects designed the dining table with a triple laminated glass top to evoke moving water. The study in the background has no windows but gets light from its wall of sandblasted glass.









The kitchen, on the lower level, stretches along one wall and has a big slab of a table. Sandblasted glass panels between the staircase and kitchen conceal the latter from the formal dining area, yet someone working at the sink can look clear across to the windows. OPPOSITE: For this first duplex in the Mies tower, Krueck and Sexton designed a satin-finished stainless-steel-plate staircase. The ebony wood landing is used by the little girls as a stage.

For more details, see Reader Information



Stainless with style

Since the 1920s, stainless-steel flatware has been a welcome addition to the dining table, and no wonder: It's durable, noncorrosive, and usually less expensive than sterling or silver plate. Stainless—once plain and merely practical—is now available in a wide selection of beautiful patterns

Today's stainless designs display a sculptural quality. BELOW, FROM LEFT TO RIGHT: Atlantique from the Ralph Lauren Home Collection has arched and rounded handles. The ends of Sasaki's Senja pattern taper to a point. Christofle plays with geometric shapes in its Intégrale pattern; the fork and spoon handles lie flat, but the knife handle is rotated on its side.



BY ELIZABETH MAYHEW PHOTOGRAPHY BY CHARLES MASTERS PRODUCED BY DARA CAPONIGR



Variations on classic themes, FROM TOP TO BOTTOM: Pearled Pompadour from Mariposa; columnar handles distinguish Retroneu's Aries; Laure Japy crowns her pearl-handled Avignon with a harvest motif. Providence by Pfaltzgraff is simple and elegant. Pearl from Pottery Barn has an antique quality. Creamy Cambridge from Mariposa is available in 20 other colors. Ivoire from Wolfman-Gold & Good Company; Couzon's beaded edged Le Perle is frankly borrowed from the sterling family.

With a bonanza of stainless-steel patterns to choose among, you can style your table in a variety of ways. While you will probably own only one set of silver in a lifetime, you might want to acquire several sets of stainless

Traditional stainless by the bunch, BELOW, FROM LEFT TO RIGHT: Oneida's Étage is reminiscent of the Art Deco period. The Royal Shell pattern was designed by Kirk Stieff for Colonial Williamsburg. Reed & Barton's Hammered Antique pattern; Doric-inspired Rhythm from International Silver. Cool and collected stainless, OPPOSITE PAGE, FROM TOP TO BOTTOM: Arne Jacobsen flatware by Georg Jensen has a matte finish. Takashimaya's flatware wi rosewood handles; Taika from W.M.F. Hutschenreuther looks especially slender. Opera from Couzon is also available in colored lacquer. Ebony-handled Hudson from Calvin Klein; Alessi's Duna.

For more details, see Reader Information



SHOWHOUSE WINNERS 1995





BY DYLAN LANDIS

Crisp and utterly composed, this master bedroom by Lee Bierly and Christopher Drake thrived partly on what it did not have. No brooding antiques; furnishings won admittance for comfort. No seven-layer glazes; walls got their polish from steel wool and paint. And no printed fabrics, an omission that heightened the romance between the white materials and sage backdrop. The restraint stood out at the Junior League of Boston 25th Anniversary Decorator Show House, where visitors, says Bierly, expect richly traditional settings. Instead, the designers used serene Scandinavian grace notes, then let the room reveal its complexity in layers—yellow lamps stirred in like lemon zest, a dash of glamour from the 1920s mirrored chest. "We rely on proportion and mood," says Drake, "to bring a room to fruition."

"Strict traditionalists might feel our work doesn't say enough.
But we believe in strong architecture, simple forms, light"





The switch in Leslie Harris's tiny bath (left) controlle a halogen bulb down near the plumbing and ignited a kind St. Elmo's fire as the light flared up through the glass counte thick-sliced and sandblasted, then pierced the sink, a hand made glass bowl. The rays finally searched out the sheen in wall tiled with quartzite slate. "I wanted this room to be a li tle jewel," says Harris, who decorated a gatehouse suite at th Pasadena Showcase House of Design in Pasadena, Californi If her bath was sculptural, down to the single faucet imbedde in the wall, her living room (below) was pure geometry. Sh began with the spot most visible from the door—a wate damaged alcove tenanted by pipes and a fuse box. "I immed ately saw the possibilities," says Harris. "By having to cover th flaws, I could build a focal point." Walling up the flaws wi Sheetrock, she painted the outcropping in pepper red an ocher to create a composition of planes. The rest of the roo in shades of natural suede and sand, was energized by textur a maple armoire marked with graphite; a sun-scorched leng of paper framed over the sofa. "It's a minimal room," says Ha ris, "but every piece has depth."



"Red in small portions, like the Turkish rug, adds excitement. Without it, the room would lack strength"



"The deacon's daughter called books, comfortable chairs, and t aura of pipe smoke in her father's stud says Larry Burns, who reinterpreted th very room, decades later, for the La caster General Hospital 1995 Decora Showhouse in Lancaster, Pennsylvan "It was a quiet, personal retreat an wanted to keep it livable." He drew t details from the region's past: A 19t century pine desk has a characteris local form, clean-lined and slightly pri itive; a glass storm door, salvaged near protects books in a case that Burns d signed. A checkerboard floor is paint on the bias, expanding the room. "T fun was in mixing old and new, like tilt-top table with the Tizio lamp," s Burns. "A home office doesn't have look totally high-tech to be efficient."

Sea-sweeping views enlarged the terace, but the attic bedroom at the Rogers Memorial Library Designer Show House in Southhampton, New York, was little more than two facing dormers with a ceiling most visitors could touch. "I couldn't get too ambitious," says Glenn Gissler, "so the room was less about a look than about the feeling of a summer resort." His ingredients were as simple as the salt air—a rug of twine and paper string, dune-colored fabrics, walls painted the atmospheric hue of raw mushrooms. Even the flourishes are keyed down: A 19th-century lantern catches shards of the view in its mirrored panels, and a rectangle of white paint gives the center of the ceiling an illusory boost (seen through the doorway, right). For bouquets (below), Gissler used hedge clippings. "I kept removing objects until the room seemed half-full and half-empty," he says.

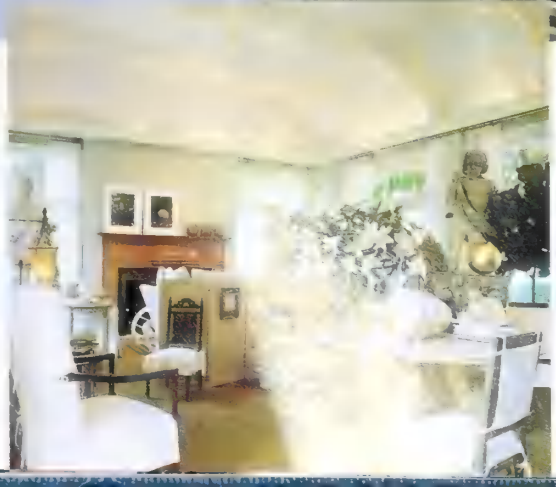




All the textures of the moment—the crusty stone of old statuary, the rigor of iron, the satin finish of gilt —were woven through this summer living room by Darryl Savage and Anthony Awkard for the 1995 Talbot County Historical Society Show House in Easton, Maryland. Most of the pieces hinted at history, like Awkard's coffee table, forged from two newel posts with curving rails, and a round table sliced from a fluted column. Holding it all together: celadon walls, white piqué slipcovers (inspired by an Isaac Mizrahi tennis skirt), and a river of sea grass underfoot.







"We're not afraid to reinvent antiques. We had an elaborately gilded French table that we painte the color of stone. It really brought out the delicacy of the piece"

A beach house begs for a living oom with no affectations, one that peaks of iced tea, breezes, sand on your eet. "Classy, but carefree," says Ron hepler, who designed this gathering oot (right) with Mark Showell at ehoboth, Delaware, for the St. Peter's hurch Outreach Ministry Designer howhouse. "We decided to evoke a ibana and use only two colors—water-elon and white," says Shepler. "I actu-ly matched swatches at the produce ore." Slipcovers were loose, like sun-resses, with umbrella-striped piping; sea rass matting brought in the hue of sand. Valls were left virtually bare, although at mes, says Shepler, "We had to use great elf-control." But the room also rose to he level of its finest object, the 18th-cen-ry French armoire. The result: dressed-own elegance and laconic ease, the ssence of a summer home.



Fresh and graceful, Swedish style seems to draw eople closer around the table. "It's elegance without the but-r," says John Andersson, who with Ginny Burns designed this osely Gustavian dining room for Papier Interiors at the Bal-more Symphony Decorators' Show House. Blue and white re paired in sky-colored paneling—a figment of water-based aint and glaze, sandpapered for instant age—and checked pinafores on the chairs. Notes of gold, as in the valances, are historically accurate; night outlasts day in Sweden's winters and gilt amplifies the light. "But there are contradictions in what we did," warns Andersson. Crystal, for example, drips not from the chandeliers but from the swags, in the form of Lucite tas-sels; and empty frames assert themselves as art. "We wanted familiar things," says Burns, "to be reconsidered."



Scraping brown paint from the library walls, Thomas Pheasant thought he would strike mahogany, all stately and auburn. Instead, the stripping chemicals divulged plywood and pine. "It was a shock," says Pheasant, who designed the room for the National Symphony Orchestra Showhouse in Washington, D.C., "but then the stripper whitened what was left of the paint, creating a limed effect. When we waxed it, the paneling looked centuries old." The pine's honeyed color and casual character freed him to design a library that was more romantic than formal—a room whose round tables suggested dinner with a good book, and whose overscaled chairs invited one to settle in deeply. "The room was so long that two seating areas would have been easier," Pheasant says. For intimacy, however, he set sofa and chairs in the middle, then planted a round table at either end. "The brought the focus back to center," he says. It took a resolut hand to avoid embellishment, but Pheasant wanted visitors t soak in the book-lined comfort of the space before noticing i components. Those who lingered were rewarded with the qui details: two crystal lenses, like magnifying glasses, in the ba of the ottoman that he designed; and a pair of tall Gothic-sty lanterns, more stark and sensual than the expected chandelier "You had to be in the room for a while to see all that went in it," Pheasant says. "That kind of space lasts a long time."



"The drapery fabric is 1930s automobile cloth with an old-world feeling of weight and luster. It really stands up to the paneled wa[illegible] and long stretches of books"

"The gauze curtains help define the screened walls, but they also give the room life. Instead of just listening to the wind and feeling it on your skin, you can see it"





Officially, it was the porch. But what Carey Reid Kirk designed for the Southern Maryland Decorators' Showhouse in St. Mary's County, Maryland, was more of an outdoor living room. Its walls consisted of ceiling-high screening, each wide panel crossed with mullions and rising to an arch. To play up these stately forms, Kirk chose furnishings that repeated the straightaways (like the Billy Baldwin gridded tables) and the curves (circle-back chairs by Mariette Himes Gomez). The chaise, Kirk's own design, joins the sloping shoulder of a wing chair to a twin-bed-sized seat. "Most of these pieces are both modern and classical," he says. "They support the architecture of the arched screens without coming across as hard." To hint at solid walls where none existed, he floated curtains—lengths of gauze clipped at the top to taut wires and left unseamed, like separate veils, so each panel stirs individually in a breeze. But the most critical element of this interior is its imperceptible weatherproofing. Fabrics were specially treated, surfaces are metal and tight-grained oak, and the berber-style rug is woven of olefin. In this room, the rain makes the rules.

"Those are Icelandic poppies on the mantel. I loved the way the stems bent over and curled, just like the umbrellas. They have the same fluid movement: whooosh. It made your shoulders relax"

The most arresting piece of furniture at the Kips Bay Boys & Girls Club Showhouse in New York City was a daybed—a gilded rhapsody of a daybed from which two 18th-century tole umbrellas tipped and bloomed. The umbrellas were fringed with bells and supported by hand-carved palm trunks, and the entire bed was angled from its corner into the narrow space, an intrepid stance. "I wanted to transport you," says Charlotte Moss, who designed the sitting room. "You could have been on a houseboat in India; you could have been in the Seychelles. Just the way the umbrellas were hung at an angle suggested a breeze." The room itself had the lowest ceiling in the house, and was architecturally so bland as to inspire—nothing. Moss took this as carte blanche: "It didn't dictate," she says. "I could do what I wanted—which is what showhouses are for." Her fantasy was tripped by a photograph of an Italian daybed (sprouting a single parasol) owned by Countess Mona Bismarck; Moss's confection is an adaptation. She wrapped the walls in a leafy, exotic landscape, handpainted on silk panels, and drew the mostly French furnishings closely together, as if they were engaged in

For more details, see Information



Sitting on an archive



A connoisseur and designer of garden furniture, John Danzer fills his [illegible] farmhouse with antiques that inspire cloning



Y JUNE KURT
HOTOGRAPHY BY
ARI HAAVISTO
RODUCED BY SARAH
HAW

The originals at home (OPPOSITE). Danzer perches on an 18th-century conservatory bench he found in England; the shapely Mawson chair next to it he named for a friend. ABOVE: "To get the right color for painting the living room I computer-analyzed the color of a Band-Aid," he says. BELOW: In the bedroom, the metal Windsor chair and the sturdy Gothic-style table are reproduced by Danzer.

Many dream of it, but John Danzer did it: He quit Wall Street... or a garden bench. Or, to be precise, for houseful of antique garden benches, hairs, and tables, and a new life de-oted to researching and re-creating the bjects of his passion. Pull up the red-ainted Kelso chair ("I found it in Kelso, Scotland; don't you love the urve of those arms?"), and you're sit-ng on an inspiration, the mother of andsome new Kelsos which his com-any, Munder-Skiles, has reproduced n unpainted mahogany. If his un-retentious 1840 farmhouse in Old Chatham, New York, proves once again hat garden furniture with character ooks as fine indoors as out, it's a point hat, in Danzer's case, is backed up by a esearch library of some 2,500 books, as vell as his lectures and consultancies on he history of what people sit down on





"I like furniture that blurs the lines," says Danzer "between periods and between outdoors and indoors. I also like seating designed to be seen through, and used under the sky"



Weekends, the big doors of Danzer's barn slide open on an old-time collection of garden delights, from sprinklers to Munder-Skiles antiques reproductions. Danzer had the canopied Edwardian Emperor's Chair, ABOVE, bought right out from under him at the beach. The Xylo chair barnside can have various backs. RIGHT: Delicate geometrics of the white Schuyler Mansion bench reveal the skill of 19th-century estate carpenters. OPPOSITE: In the farmhouse entry hall, a curvy little table, topped with a notched ellipse, was designed after one by Beatrix Farrand, who did many fine pieces for Dumbarton Oaks in Washington, D.C. Danzer has just opened a Munder-Skiles shop in Manhattan.

For more details see Reader Information



utdoors. "Vernacular garden furniture really appeals to me," ays Danzer. "Often it's not any particular style, but is created n-site, for the site. Would you believe that the very first Vindsor chairs were intended for garden seating?"

Against the old painted floors and uncurtained windows of is farmhouse, each of Danzer's cherished pieces takes on a culptural distinction. "It's a tiny house," he says happily. "One edroom upstairs, no dining room—but it does have a proper ntrance hall. I happen to like the privacy of small spaces, and lots of land." Before he bought the house and its 73 acres twelve years ago, Danzer took the precaution—he recommends it—of sleeping there first "to make sure it had good spirits." Test passed, Surprise Pond Farm ("we actually grow corn and hay") went on to sprout a weekend shop in the barn filled with Danzer's antique and reproduction finds.

Although he'd love to garden, he rarely has time. His solution is as individual as the furniture he loves. "I have a thistle garden," he says gamely. "I grow all kinds of thistles."

Purée genius

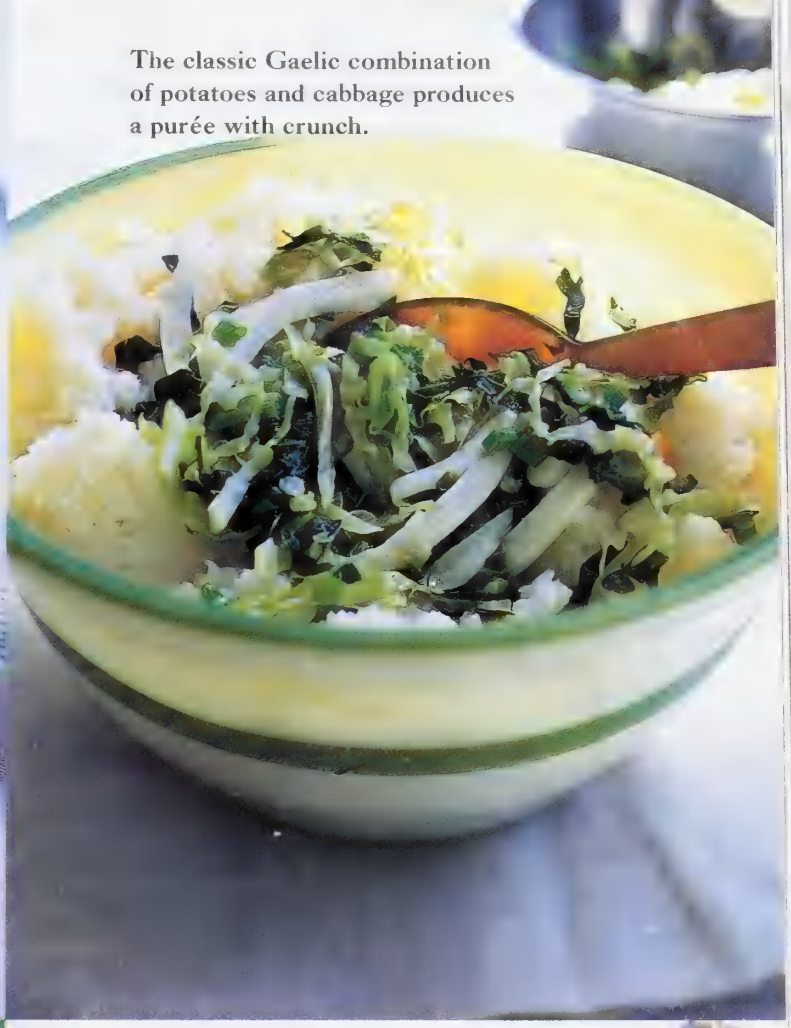
BY JANE ELLIS PHOTOGRAPHY BY GENTL & HYERS

"We've found that even the most persnickety diner can be convinced to try almost any new or unusual dish on our menu—so long as it's accompanied by mashed potatoes." So write Danny Meyer and Michael Romano in their *Union Square Cafe Cookbook*, and many a restaurateur agrees. Whipped into a creamy cloud, this homely vegetable ha taken center stage, with meat, fish, and chicken often relegated to supporting roles. It's certainly the comfort food of the nineties. The secret to great mashed potatoes is selecting the right potato. Pick a starchy variety like Russet Burbank, also known as Idaho, or Norkotah Russet, a smoother-skinned member of the same family. Another good optic is Yukon Gold, a yellow-fleshed potato that has been made popular—hence more widely available—by many chefs who like its creamy flavor and buttery color. Sweet potatoes, often mistakenly called yams, purée beautifully too. They're not in fact a potato—being a root, not a tuber—and they range in color from pale yellow to deep purple on the outside and light yellow to red or orange on the inside. Here are eleven winning ways to make mashed potatoes, plus two entrées where their velvety presence is an essential part of the dish.

reen chilies, scallions, and a
nerous dash of Tabasco sauce give
tatoes true southwestern zing.



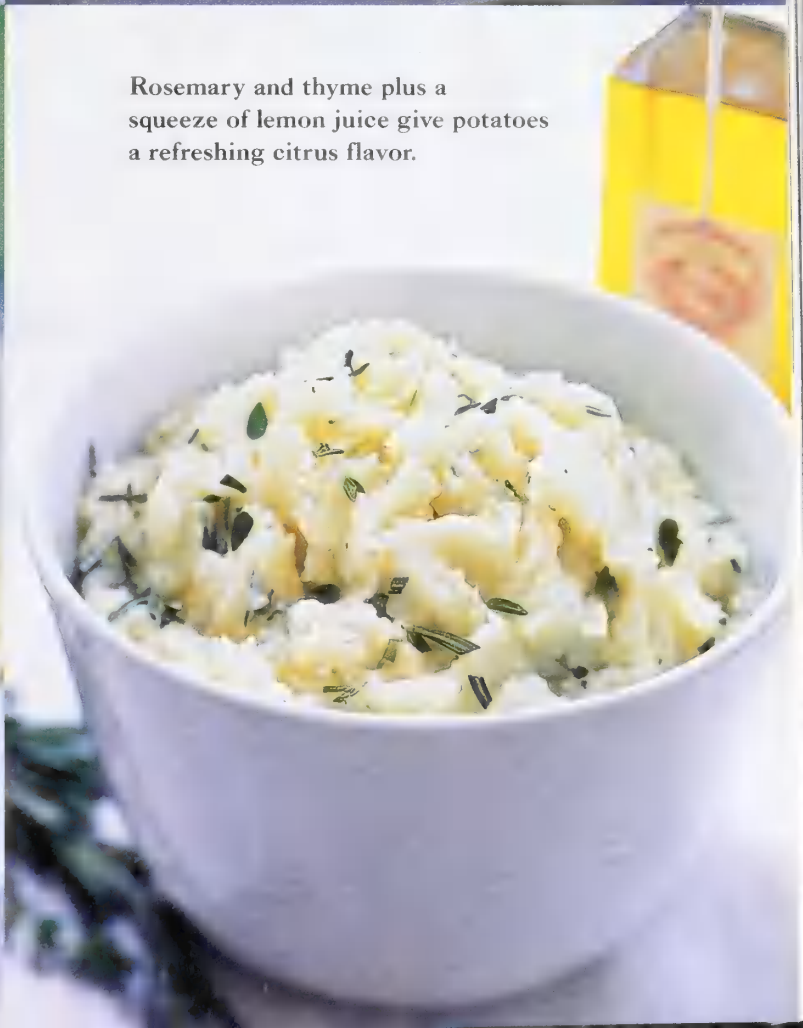
The classic Gaelic combination
of potatoes and cabbage produces
a purée with crunch.



sil-flavored olive oil
parts a delightful pale green
e and the taste of summer.



Rosemary and thyme plus a
squeeze of lemon juice give potatoes
a refreshing citrus flavor.



Old-fashioned mashers are the tool of choice for many cooks. A food mill is fine, too, but never use a food processor.



England's favorite nursery food, shepherd's pie is a great prepare-ahead party dish for grown-ups.



Sauté onions until they are caramelized and serve on top of satiny whipped potatoes.



Puréed sweet potatoes flavored with orange accompany a sautéed fillet of striped bass.

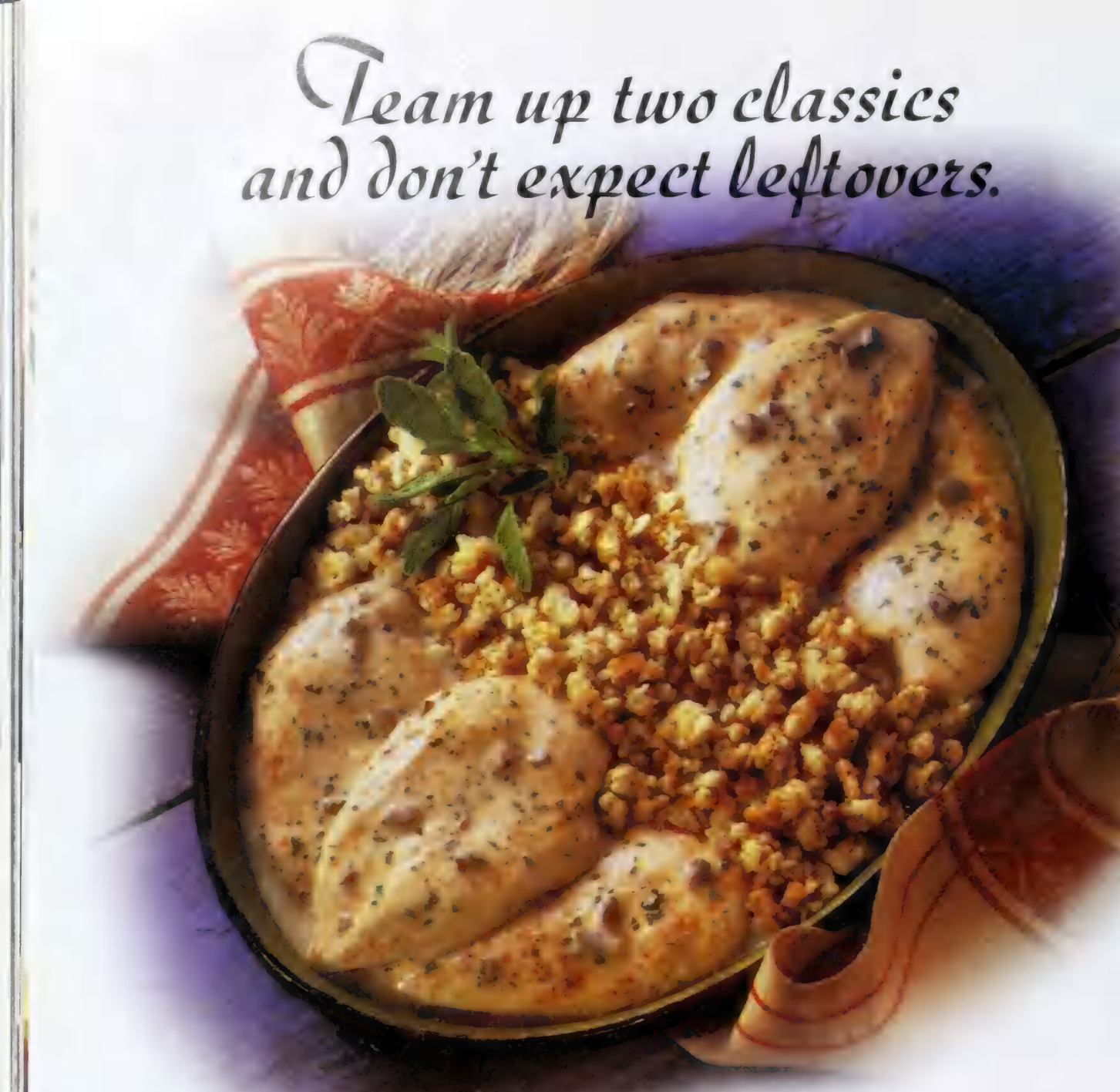




Brandade de morue, the Provençal combination of potatoes, salt cod, garlic, and olive oil, can be served with toasted French bread as an appetizer or entrée.

Recipes follow.

Team up two classics and don't expect leftovers.



Pepperidge Farm's perfectly seasoned stuffing and Campbell's Soup's creamy texture create a delicious new recipe you're sure to file with your everyday favorites.



One Dish Chicken & Stuffing Bake

- 4 cups Pepperidge Farm® Herb Seasoned Stuffing
- 6 skinless, boneless chicken breast halves
- Paprika
- 1 can (10 3/4 oz) Campbell's® Cream of Mushroom Soup
- 1/3 cup milk
- 1 tbsp. chopped fresh parsley

1. Mix stuffing, 1 cup boiling water* and 1 tbsp. margarine.
2. Spoon stuffing across center of 3-qt shallow baking dish. Place chicken on each side of stuffing. Sprinkle chicken with paprika.
3. Mix soup, milk and parsley. Pour over chicken.
4. Bake covered at 400°F for 15 min.
5. Bake uncovered 15 min. or until chicken is no longer pink.

*For more moist stuffing, increase water by 1 to 2 tbsp.

Prep. Time: 10 min. Cook Time: 30 min. Yield: Serves 6

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BASIC MASHED POTATOES

Recipe from The Union Square Cafe Cookbook *by Danny Meyer and Michael Romano (Harper Collins)*

2 pounds russet potatoes, peeled and quartered
2 teaspoons kosher salt
8 tablespoons unsalted butter
½ cup heavy cream
½ cup milk
¼ teaspoon freshly ground white pepper

In a 2-quart saucepan, place potatoes with teaspoon salt and enough cold water to ver. Bring to a boil, lower the heat, and sim- er covered, until completely tender, about) minutes. Test the potatoes by piercing em with a paring knife. Place potatoes in a lander and drain well.

In a saucepan, combine the butter, heavy eam, and milk and heat gently until the but- r has melted. Keep warm.

Place a food mill or potato ricer over the ucepan used to cook the potatoes. Add the otatoes and work through, adding a little of e reserved hot milk and butter. Place the ucepan of mashed potatoes over low heat id slowly add the remaining milk mixture. Vhip potatoes with a wooden spoon or patula while heating. When all liquid is sorbed, season with the remaining salt id pepper. Serve piping hot. Mashed otatoes are best served immediately, but if ou are unable to do so, or need them for nother recipe, keep the potatoes hot for up 1 hour by placing them in the top of a dou- e boiler, covered, over barely simmering ater. Serves 4.

CARAMELIZED ONIONS

Serve these over basic mashed potatoes.

4 tablespoons butter
4 onions, peeled and thinly sliced
2 tablespoons sugar

In a sauté pan, heat the butter over medium eat. Add the onions and sauté until translu- nt, about 5 minutes. Sprinkle sugar over nions and continue to cook, turning every so ten, until golden brown, about 25 minutes. erve over hot mashed potatoes. Serves 4.

COLCANNON POTATOES

Recipe from caterer Word of Mouth, New York City

5 large russet potatoes, peeled and quartered
Salt
¾ cup butter
½ green cabbage, about 1½ pounds, sliced thin
9 scallions, both white and green parts, sliced thin
Freshly ground black pepper

In a large pot, place the potatoes with cold salted water to cover. Bring to a boil and cook until just tender, about 30 minutes. Drain potatoes, reserving the cooking liquid, and set aside.

In a large skillet over medium heat, melt the butter. Add the cabbage and sauté until tender. Add the scallions for the last few minutes of cooking time. Remove mixture from heat and set aside.

In a large bowl, mash the potatoes with a potato masher. Fold in the cabbage mixture. Stir in enough reserved cooking liquid to give the potatoes a desired consistency. Season with salt and pepper to taste. Mound mashed potatoes in a warm serving bowl and serve immediately. Serves 6 to 8.

POTATO PURÉE WITH BASIL

Recipe from Roger Vergé's Vegetables in the French Style *(Artisan).*

Basil oil, available at specialty food markets, can be used in place of the fresh basil purée. Just follow the recipe, omitting the basil, and using the same amount of basil oil as olive oil.

About 30 fresh basil leaves, washed and dried
½ cup plus 2 tablespoons olive oil
Salt
2 cloves garlic, peeled and lightly crushed
2¼ pounds russet potatoes, peeled and cut into ¾-inch slices
¾ cup scalded milk (optional)
Fresh basil sprigs and olive or basil oil for garnish

In a small food processor or blender, purée the basil with 2 tablespoons of olive oil and a pinch of salt. Set aside.

In a small saucepan, combine the remaining oil with the garlic and place over very low heat. Keep warm.

Rinse the potato slices in cold water and place them in a saucepan with cold salted water to cover. Bring to a boil and cook until potatoes are tender, about 20 minutes. Drain the potatoes and put them through a food mill or a potato ricer. Remove the garlic from the oil and discard. Gradually add the warm oil to the potatoes, mixing vigorously with a wooden spoon until the purée is very smooth. Stir in the basil purée and the hot milk, if desired. Garnish with fresh basil sprigs and drizzle olive oil over top. Serve immediately. Serves 4.

MASHED POTATOES WITH HERBS

Recipe from Meaghan Dowling

6 large russet potatoes, peeled and quartered
Salt
½ cup lightly salted butter
⅔ cup extra-virgin olive oil
½ cup freshly squeezed lemon juice
½ cup dry white wine
1 tablespoon finely chopped fresh rosemary
1 tablespoon finely chopped fresh thyme
Freshly ground black pepper to taste

In a large pot, place potatoes with cold salted water to cover. Bring to a boil and cook until just tender, about 30 minutes. Test the potatoes by piercing them with a paring knife. Place potatoes in a colander and drain well.

Return the potatoes to the pot and mash them with a potato masher. Place pot over low heat and add the remaining ingredients. Cook and stir with a wooden spoon until butter is melted and all ingredients are incorporated. Serve immediately. Serves 6 to 8.

GREEN CHILI COUNTRY-STYLE POTATOES

Recipe from Michael Fennelly of Santacafé, Santa Fe, New Mexico

3 carrots, peeled and quartered crosswise
5 medium-sized russet potatoes, quartered
⅓ cup sour cream
4 tablespoons unsalted butter, softened
5 dashes Tabasco sauce or more to taste
¼ cup chopped scallions, including 2 inches of green tops
½ cup chopped fresh green chilies
Pinch of cayenne pepper
1 teaspoon kosher salt
½ teaspoon freshly ground black pepper

In a large pot, place the carrots, potatoes, and enough cold water to cover and bring to a boil over high heat. Cook until the vegetables are tender, about 25 minutes. Drain carrots and potatoes and coarsely mash with a potato masher or an electric mixer with a paddle attachment. Add all remaining >

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ingredients and continue to mash until desired smoothness is reached. Taste and correct seasonings; cover and keep warm until ready to serve. Serves 4 to 6.

SWEET POTATO PURÉE

Recipe adapted from David Page of Home restaurant in New York City

- **1 tablespoon olive oil**
- **2 shallots, peeled and diced**
- **¾ cup orange juice**
- **2¼ pounds sweet potatoes**
- **2 tablespoons butter**
- **Salt**
- **Freshly ground black pepper**

In a large saucepan, heat olive oil over medium heat. Add shallots and sauté until translucent, about 5 minutes. Add the orange juice and reduce mixture by half. Set aside.

In a large pot, place the sweet potatoes with enough cold water to cover. Bring to a boil and cook until tender, about 30 minutes. Place sweet potatoes in a colander and allow to drain well. Peel when just cool enough to handle.

Place sweet potatoes and orange juice mixture in the bowl of a stand-up mixer fitted with a paddle attachment. Add the butter and season with salt and pepper. Beat mixture until puréed. Alternatively, mash together all ingredients with a potato masher. Adjust thickness by adding water. Serve as an accompaniment to fish, chicken, or turkey. Serves 4 to 6.

SHEPHERD'S PIE

- **3 tablespoons oil**
- **2 medium onions, peeled and finely chopped**
- **3 carrots, peeled and finely chopped**
- **2 cloves garlic, peeled and minced**
- **1¾ pounds ground lamb**
- **3 tablespoons concentrated tomato paste**
- **1 cup lamb or beef broth**
- **2 tablespoons Worcestershire sauce**
- **Salt**
- **Freshly ground black pepper**
- **1 teaspoon herbs de Provence (or any mixture of herbs like thyme, rosemary, tarragon, bay leaf, and savory)**
- **3 large potatoes, peeled**
- **½ cup butter**
- **1 cup milk, scalded**
- **2 tablespoons Parmesan cheese**

In a large sauté pan, heat the oil over heat. Add the onion, carrots, and garlic cook until soft, about 10 minutes. Turn up heat and add the meat, stirring until it is browned.

Drain off fat and add the tomato pa broth, and Worcestershire sauce and mix w Season with salt and pepper to taste. Mi the herbs and slowly cook mixture for 15 m utes. Set aside.

In a large pot, place the potatoes w enough cold water to cover. Bring to a boil cook until tender, about 30 minutes. Dr well and mash potatoes. Add butter to m and season with salt and pepper to taste. into potatoes.

In a large greased baking dish, place meat mixture evenly across the bott Spread the mashed potatoes on top so the meat is completely covered. With a f run tines over top to create ridges. Sprin the cheese over the potatoes and bake unc ered in a preheated 350°F oven for 35 m utes. If top is not golden brown, place un the broiler for a minute to brown. Rem from oven and serve immediately. Serve

BRANDADE DE MORUE

Recipe from Pesce restaurant, Washington, DC

- **1¼ pounds salt cod, meat only**
- **1 pint heavy cream**
- **3 cloves garlic, peeled**
- **1 bay leaf**
- **1 sprig fresh thyme**
- **1½ cups olive oil**
- **4 medium-sized russet potatoes, peeled**
- **Salt**
- **Freshly ground black pepper**
- **Toasted French bread slices**
- **Chopped fresh chives for garnish**

In a bowl of cold water, soak salt cod at least 36 hours, changing water every hours. Drain salt cod and place in a la saucepan. Add the cream, garlic, bay leaf, thyme, and cook mixture over low heat f hour. Drain and reserve cream. Add olive to saucepan and cook cod for another 30 m utes. Drain salt cod, reserving the oil. Rem and discard herbs.

In a saucepan, place reserved cream. A the potatoes and cook over medium heat u potatoes are soft. Drain and reserve cre Pass potatoes through a food mill or ricer set aside.

In the bowl of a stand-up mixer, fitted

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Bradley Ogden, Chef/Owner
The Lark Creek Inn, Larkspur, CA
One Market, San Francisco
Lark Creek Cafe, Walnut Creek, CA

"Adding some butter to finish sauces is a nice touch. Butter mellows out flavors and gives a smooth body to sauces."

Paul Bartolotta, Chef/Owner
Spiaggia, Chicago



"When baking fish, add a pat of butter along with splashes of white wine and lemon juice. The result is a beautifully flavored fish in a ready-made sauce."



Stephan Pyles, Chef/Owner
Star Canyon, Dallas

"Sauté vegetables in a little butter and add 1/4 cup of light chicken stock. Mix in chopped herbs, a pinch of salt, lemon juice and another tablespoon of butter. This creates a savory coating on the vegetables."

Lydia Shire, Chef/Owner
BIBA, Boston
Pignoli, Boston



"After cooking pasta, mi a little of the remaining water with butter. Use to coat the pasta for great flavor, and to keep from sticking."

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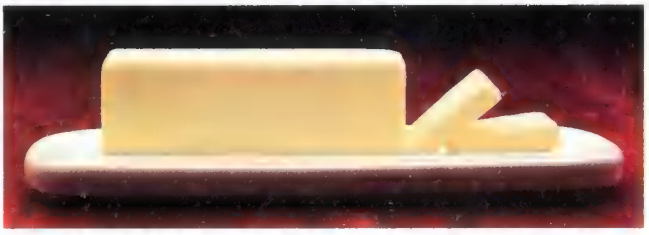
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with a paddle attachment, add salt cod and beat until fish is well separated. Alternatively, mash salt cod with a potato masher. Add potatoes and ½ cup of the reserved cream and ½ cup of the reserved oil. Mix on medium-high speed until well blended, or mash by hand. Add more cream until a desired consistency is reached; the *brandade* should resemble stiffly mashed potatoes. Season with salt and pepper to taste. Serve warm on toasted French bread and garnish with chives. Serves 6 to 8.

LOW-FAT GARLIC MASHED POTATOES

Recipe from Michel Stroot of the Golden Door spa, Escondido, California

- **2 teaspoons canola oil**
- **5 cloves garlic, peeled and minced**
- **3 medium-sized leeks, white part only, washed, dried, and cut into ½-inch pieces**
- **5 to 6 medium-sized Yukon Gold potatoes, peeled and quartered**
- **1 bay leaf**
- **1 teaspoon coarse salt**
- **Freshly ground black pepper**

In a nonstick pan over medium heat, heat the oil. Add the garlic and leeks and sauté slowly until limp but not browned. If the vegetables stick to the bottom of the pan, add a little water. Add the potatoes, bay leaf, salt, and just enough water to cover. Cook potatoes, covered, until they are almost done, about 25 minutes. Uncover, increase the heat, and continue to cook until most of the liquid has evaporated, about 25 minutes. Remove bay leaf and mash potatoes with a potato masher. Season with pepper to taste. Serve immediately. Serves 6.

HONEY PECAN SWEET POTATOES

Recipe from The Pantry, Washington, Connecticut

- **6 sweet potatoes**
- **6 tablespoons butter**
- **1 tablespoon ground nutmeg**
- **1 tablespoon ground ginger**
- **¼ cup brown sugar**
- **½ cup honey**
- **1 cup chopped pecans**
- **Salt and freshly ground pepper to taste**

In a large pot, place the sweet potatoes with enough cold water to cover. Bring to a boil, lower the heat, and simmer [illegible] potatoes are tender, about 30 minutes. [illegible] sweet potatoes in a colander and allow to drain well. Peel when just cool enough to handle. In a large bowl using a potato masher, mash the sweet potatoes. Add the remaining ingredients and mash until well combined. Serve immediately. Serves 6 to 8.

MASHED POTATOES WITH CELERY ROOT

- **1 large celery root, peeled and cut into 1-inch cubes, about 4 cups**
- **5 medium-sized russet or Yukon Gold potatoes, peeled and cut into 1-inch cubes, about 6 cups**
- **1 cup milk**
- **4 to 5 tablespoons unsalted butter**
- **1½ teaspoons salt**
- **Freshly ground black pepper**

In a large pot, place the celery root and potatoes and enough cold water to cover. Bring to a boil, lower the heat, and simmer, covered, until vegetables are just tender, about 15 minutes. Place in a colander and allow to drain well. Mash the vegetables in the cooking pot with a potato masher, ricer, or through a strainer. Reheat and gradually whisk in the milk and butter. Season with salt and freshly ground black pepper. Serve immediately. Serves 8.

FENNEL MASHED POTATOES

Recipe from The Union Square Cafe Cookbook *by Danny Meyer and Michael Romano (Harper Collins)*

- **2 pounds russet potatoes, peeled and quartered**
- **2 teaspoons kosher salt**
- **2 cups sliced fennel, bulb and top**
- **½ cup milk**
- **½ cup heavy cream**
- **8 tablespoons unsalted butter**
- **1 teaspoon Pernod**
- **¼ teaspoon freshly ground white pepper**

In a 2-quart saucepan, place the potatoes with 1 teaspoon of the salt and enough cold water to cover. Bring to a boil, lower the heat, and simmer, covered, until completely tender, about 30 minutes. Test the potatoes by piercing them with a paring knife. Place in a colander and allow to drain well.

In a 2-quart saucepan, combine the fennel with the milk, cream, and butter. Cook at a gentle simmer, covered, until the fennel is very tender, about 30 minutes.

Pour the fennel and its cooking liquid into a blender or food processor, and purée until completely smooth, adding the Pernod toward the end.

Working over the saucepan you used [illegible] the potatoes, pass the potatoes through a f[illegible] mill or a potato ricer. If you have any di[illegible] culty, add a little of the hot fennel puré[illegible] the potatoes.

To serve, place the potatoes over low h[illegible] and begin adding the warm fennel pu[illegible] Whip the potatoes with a wooden spoon[illegible] spatula while heating. When all the puré[illegible] incorporated, season with the remaining [illegible] and white pepper. Serve piping hot. Th[illegible] potatoes go well with lobster, monkfish, tu[illegible] or swordfish. With lamb, try shaving so[illegible] fresh Parmigiano Reggiano over the top[illegible] the potatoes and finish with a drizzle of o[illegible] oil. Serves 4.

EGGPLANT MASHED POTATOES

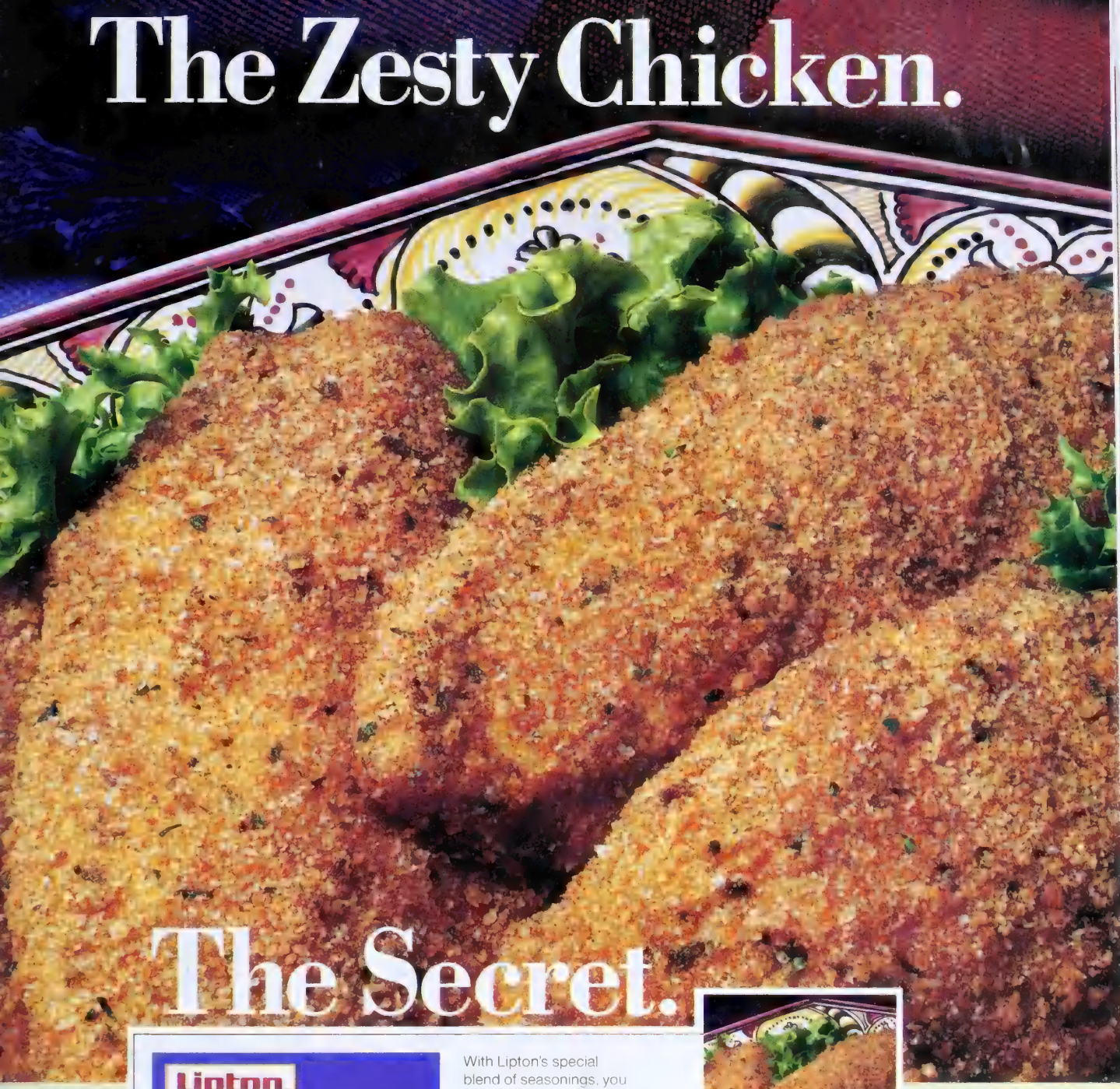
Recipe from The Union Square Cafe Cookbook *by Danny Meyer and Michael Romano (Harper Collins)*

- **2 medium-sized eggplants (about 2 pounds), peeled**
- **¼ cup olive oil**
- **1 teaspoon salt**
- **Freshly ground black pepper**
- **1 tablespoon sesame oil**
- **1 teaspoon minced garlic**
- **1 tablespoon peeled and grated fresh ginger**
- **1 tablespoon tahini**
- **2 tablespoons soy sauce**
- **2 cups warm basic mashed potatoes, see first recipe**

Cut the eggplants in half lengthwise t[illegible] slice each half lengthwise into thirds. S[illegible] across the eggplant halves at ½-inch interv[illegible] Try to keep the slices together, retaining [illegible] original shape of the eggplant. This will p[illegible] vent the eggplant from drying out as it co[illegible] With a wide spatula, transfer the cut eggp[illegible] to a lightly oiled cookie sheet or roasting p[illegible] Drizzle evenly with 3 tablespoons of the o[illegible] oil and season with salt and pepper. Co[illegible] with foil and roast in a preheated 400°F o[illegible] for 45 minutes. The eggplant should be v[illegible] tender and soft to the touch. Remove fr[illegible] oven and place in the workbowl of a fo[illegible] processor. Process until puréed.

In a sauté pan, heat the remaining olive[illegible] and the sesame oil over low heat. Usin[illegible] wooden spoon, add the garlic and ginger [illegible] cook for 3 to 4 minutes. Add the eggpl[illegible] purée, tahini, and soy sauce and cook mixt[illegible] for 10 minutes. Stir in the warm mash[illegible] potatoes and heat thoroughly. Season w[illegible] freshly ground pepper and serve piping [illegible] with lamb, pork, chicken, or fish. Serves 4.

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RECIPE SECRETS® ZESTY BREADED CHICKEN BREASTS

- 4 boneless skinless chicken breast halves (about 1 lb.)
- 3 tablespoons margarine or butter, melted
- 1 envelope Lipton Recipe Secrets Fiesta Herb with Red Pepper Soup Mix
- ½ cup plain dry bread crumbs

Preheat oven to 350. Dip chicken in melted margarine, then in Fiesta Herb with Red Pepper Soup Mix combined with bread crumbs. In 13 × 9-inch baking or roasting pan, arrange chicken; drizzle with remaining margarine. Bake 20 minutes or until done. Makes about 4 servings.

Variation: For Cheesy Chicken Breasts, substitute ¼ cup grated Parmesan cheese for bread crumbs.

Lipton® Recipe Secrets® Fiesta Herb with Red Pepper. The Secret Good Cooks Know.

Swift and sweet

BY JANE ELLIS

What makes a perfect dessert? Something light and fruity served with a great little cookie. This month America's "Queen of Desserts" comes out with a new batch in *Maida Heatter's Brand-new Book of Great Cookies* (Random House). We love these simple "skinny peanut wafers" that she says appeal to children and grown-ups alike. Serve them with any one of these fast, fruity recipes from Melissa Clark's new book, *The Instant Gourmet* (Penguin Books).

MAIDA HEATTER'S SKINNY PEANUT WAFERS

1 cup salted peanuts, plus additional peanuts for topping
1 cup sugar
2 tablespoons unsalted butter, melted
1 large egg
2 tablespoons milk
1 cup sifted unbleached flour
½ teaspoon baking soda
Nonstick cooking spray

In the bowl of a food processor fitted with a steel blade, place the peanuts. Add a few tablespoons of the sugar and briefly pulse the machine 10 times to coarsely chop the peanuts. Set aside.

In a small bowl, place remaining sugar, butter, egg, and milk and beat with an electric mixer until combined. Sift together the flour and baking soda and add it to the sugar mixture. Add the chopped peanuts and beat mixture again until well combined.

If you have cookie sheets with only one raised rim, use them for this recipe; otherwise, use any cookie sheet turned upside down. Line cookie sheets with aluminum foil, shiny-side-up and spray with nonstick cooking spray. Place the dough by slightly rounded tablespoonfuls on the prepared sheets, placing the mounds 3 inches apart. Top each cookie with a few of the reserved peanuts. Bake cookies, one sheet at a time, on the middle rack of a preheated 400°F oven for about 8 minutes, or until the cookies are golden brown.

Remove from the oven. If the cookies have run into each other cut them apart immediately while they are still hot. Cool on the sheet for a minute or two. Then slide the foil off the sheet. Let the cookies stand until they are firm enough to be removed. As soon as they are cool store in an airtight container. Makes about 28 cookies.

AVOCADO MOUSSE

2 ripe avocados, peeled and pitted
⅔ cup heavy cream
10 tablespoons confectioners' sugar
2 tablespoons kirsch

In the bowl of a food processor fitted with a steel blade, place the avocados and process until smooth. Add the remaining ingredients and process until thick and creamy, about 1 minute. Spoon into dessert cups and serve immediately or store in an airtight container in the refrigerator for up to 3 days. Serves 4.

ROASTED ORANGE STRAWBERRIES

1 pint large ripe strawberries, hulled
1 tablespoon orange juice
1 tablespoon Grand Marnier
2 tablespoons sugar
1 tablespoon butter, cut into small pieces

Arrange strawberries in a baking dish large enough to hold them in one layer. Drizzle the orange juice and Grand Marnier over top and sprinkle on the sugar. Dot with butter. Roast strawberries in a preheated 400°F oven until they are soft and fragrant, about 7 minutes. Serve strawberries at room temperature over ice cream or yogurt or by themselves. Keep refrigerated for up to 2 days. Serves 4.

SPICED-WINE-POACHED GRAPES

1 bottle white wine
1 cup sugar
1 vanilla bean, sliced lengthwise
4 star anise pods
1 bay leaf
Pinch of salt
5 peppercorns
2½ pounds seedless red grapes, stemmed

In a large saucepan over high heat, bine all the ingredients except the g Bring the liquid to a simmer and cool ring occasionally, until the sugar dissolv the liquid thickens slightly, about minutes.

Reduce heat to medium and ad grapes. Cook the mixture until the grap soft and withered and the liquid is redu a syrup, about 10 minutes. Chill the gra the refrigerator until serving time. Serv a crisp cookie on the side. Store in the erator for up to 5 days. Serves 10.

FRESH BERRIES IN PEPPERED BALSAMIC VINEGAR

2 cups fresh berries (raspberries, strawberries, blueberries, or a combination)
2 teaspoons balsamic vinegar
Freshly ground black pepper to taste
Superfine sugar to taste

In a small bowl, combine all ingred Let sit for at least 10 minutes before se Serves 4.

CARAMELIZED BANANAS

2 tablespoons butter
2 ripe bananas, peeled and sliced lengthwise
2 tablespoons brown sugar
1 cup white wine, or a combinatio of ¾ cup water or orange juice and ¼ cup rum

In a large, preferably nonstick skille medium heat, melt the butter. Ad bananas in one layer, sprinkle on the and pour the wine over them. Let the ba cook until they are soft and carame about 4 minutes, turning them once. immediately alone or with a light sa puréed raspberries. Serves 2. ■



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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For details, see reader information for "Remembering the Fisherman," page 114.

30 STYLE BEAT *Page 30:* The West Indies Settee—Bauer Int'l. (M), 455 Long Point Rd., Mt. Pleasant, SC 29464; 803-884-4007. Strawberry Hill Gothic Pinewood cabinet—Baker Furniture (M) 1661 Monroe Ave., Grand Rapids, MI 49505; 616-361-7321 Winterthur Collection Gothic bench—Currey & Co. (M), 200 Otley Dr. NE, Atlanta, GA 30324; 404-885-1444. Cocktail table—The Lane Co. (M), PO Box 151, Alta Vista, VA 24517; 804-369-5641. Crystal Shield mirror—Carvers' Guild (M), PO Box 198, W. Groton, MA 01472; 800-445-3464. Bistrot side chair—Tradition France (M), PO Box 2308, Morganton, NC 28680. Chippendale Cabriole side chair—E.J. Victor (M), 110 Wamsutta Mill Rd., PO Box 309, Morganton, NC 28655. Square occasional table—John Widdicomb (M), 601 Fifth St., Grand Rapids, MI 49504. Bull Street Settee—Hickory White (M), 300 Oak St., High Point, NC 27260.

Page 32: South Seas Chair—Century Furniture (M), PO Box 608, Hickory, NC 28603. Design Classic chaise—Thayer Coggin, Inc. (M), 230 South Rd., PO Box 5867, High Point, NC 27262; 910-841-6000. Deco chair, #B1026, $1,890—Bernhardt Furniture (M), PO Box 740, Lenoir, NC 28645-0740; 800-345-9875. Aegean dining chair—Henredon Furniture (M), PO Box 110, Morganton, NC 27261. Leather club chair—Swaim (M), 1801 S. College Dr., High Point, NC 27260. Cubist end table—Directional (M), PO Box 2005, High Point, NC 27261; 910-841-3209. Modernist Chair—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10036. Ruhlmann Armoire—Baker Furniture (M), 1661 Monroe Ave., Grand Rapids, MI 49505. Raffia Easy Chair—Palecek, (M), PO Box 225, Richmond, CA 94808.

Page 37: Evanston leather club chair—Norwalk Furniture (M), 100 Furniture Parkway, Norwalk, OH 44857. Cypress Green 6-drawer chest—Thomasville Furniture (M), PO Box 339, Thomasville, NC 27361. Marlene Chaise—Mitchell Gold (M), PO Box 819, State Rd. 1608, Taylorsville, NC 28681. Highlander table—Drexel Heritage (M), 101 N. Main St., Drexel, NC 28619. Striped club chair—Lee Industries (M), PO Box 26, Newton, NC 28658. 18th-c. storage cupboard,— G.I.. Sawyer (M), 2641 Dean Dr., Virginia Beach, VA 23452. Armchair—Pearson (M), PO Box 2838, High Point, NC 27282. White-washed painted chest—Milling Road (M), a division of Baker Furniture, 319 Hamilton St., High Point, NC 27269. Library table—E.J. Victor (M), 110 Wamsutta Mill Rd., PO Box 309, Morganton, NC 28655.

Page 40: Screen—Miya Shoji (R), 109 W. 17 St., New York 10011; 212-243-6774. Green bowl, $50—Sara (R), 952 Lexington Ave., New York 10021; 212-772-3243. Toshiyuki Kita paper lamps—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. Whitten settee, $3,750—Jonathan Cohen Fine Woodworking (M), 3410 Woodland Pk. Ave. N., Seattle, WA 98103. Step Tansu, Honduras Mahogany—Berkeley Mills East-West Furniture Design (M), 2830 Seventh St., Berkeley CA 94710. Garden stool—Palisander, Ltd. (T), 979 Third Ave., New York 10022. Rug—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. Fabric, Elara print—Lee Jofa Corp. (T), 979 Third Ave., New York 10022; 212-688-0444. Fabric, Far Eastern Classics, Tatami—Schumacher (T), 939 Third Ave., New York 10022. Fabric, cotton, Mizu—Decorators Walk (T), 979 Third Ave., New York 10022.

45 NOTHING FAUX ABOUT HER Celeste Cooper, Repertoire, 560 Harrison Ave., Boston, MA 02118; 617-426-3865. Russian Empire chair—similar at Philippe Farley (R), 157 E. 64 St., New York; 212-472-1622. Book towers and sofa—through Repertoire, see above. Cocktail table by Patrick Naggar, Arc Int'l.—through Repertoire, see above. Wall fabric—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. Chair—Rose Tarlow/Melrose House (T), 8454 Melrose Pl., Los Angeles, CA 90069; 213-653-2122. Sofa and dining table—Repertoire, see above. Zigzag table—Leavitt Weaver (T), 451 Tully Rd., Modesto, CA 95350; 209-521-5125. Chairs—Dennis Miller (R), 306 E. 61 St., New York 10021; 212-355-4495. Fabric on chairs—Decorator's Walk (T), 979 Third Ave., New York 10022; 212-319-7100.

74 REGIONAL WISDOM *Page 74 to 76: Architect:* A. Hays Town, Inc., Architect, 1844 Ryder Dr., Baton Rouge, LA 70808; 504-766-4802.

83 FITTING IN *Page 83: Architect:* Michael Sant, 622½ San Juan Ave., Venice, CA 90291; 310-396-4828.

88 TALKING SHOP Lawrence Maloney, 220 Fillmore St., San Francisco, CA 94117; by appointment only: 415-626-8591.

90 GREEN HOUSE *Pages 90: Architect:* Edward Jones—Jones Studio, 4450 N. 12 St., Ste. 104, Phoenix, AZ 85014; 602-264-2941. Clerestory windows, Win-Trol M-2100 window monitorizing system—Win-Trol (M), PO Box 4425, Helena, MT 59604; 406-449-6616. Steel roof screen shades, Standing Seam Shingles—ATAS International Inc. (M), 4559 Federal Blvd., San Diego, CA 92102; 800-879-8382. Integra Block—Superlite Block (T,M), 4150 W. Turney, Phoenix, AZ 85019; 602-352-3500. Insulation, Nature Guard, cellulose insulation—Louisiana-Pacific (M), PO Box 10266. Portland, OR 97210-9936; 800-299-0028; ext. 502.

104 FURNITURE ON PARADE *Pages 104 to 106:* Baker Furniture Museum, 100 E. Eighth St., Holland, MI 49423; 616-392-8761; Monday to Saturday, 10 A.M.–5 P.M. Bow Front Table, the Neoclassic Collection, $1,458—Baker Furniture (M), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-7321.

114 REMEMBERING THE FISHERMAN *Page 114 to 123* Gallery Frédéric Méchiche, 4 Rue de Thorigny, Paris 75003 France; 011-331-47-42-78-7828.

124 GENTLE RUSTICITIES *Pages 124 to 127. Designer:* John F. Saladino and associate Jaqueline A. Colliton. 305 E. 63 St. New York 10021; 212-752-2440. *Screened porch with fireplace.* English-style oak trestle dining table, #212—Collection Repro Edition (T), PO Box 6436, Corpus Christi, TX 78466; 512 887-0082. Rocker, Dark Harbor #5520, teak, $2,680—Weatherend (R), 6 Gordon Dr., Rockland, ME 04841; 800-456-6483. Lounge Chairs, square back wicker, #1029, $810—The Ginsberg Collection (R), 190 San Bruno Ave., San Francisco, CA 94103; 415-621-6060. Fabric on chairs, Sunbrella Terra Cotta #3622—John Boyle & Co. (T), 1803 Salsbury Rd., Statesville, NC 28677. 800-438-1061 Console table, Canberra #501, $2,145 (base only)—Murrays IronWorks (T), 5915 Blackwelder St., Culver City, CA 90232; 310-839-7737. *Screen Porch.* Sofa, Twisted Rope, #R8185—Bielecky Brothers, 306 E. 61 St., New York 10021; 212-753-2355. Fabric on sofa, Sunbrella Linen, #46 John Boyle & Co., see above. Toss pillows, Harrington color 13—Covington Fabric (T), 15 E. 26 St., New York 10010; 212-689-2200. End table—Rose Tarlow, Melrose House (T), 8454 Melrose Pl., Los Angeles, CA 90069; 213-651-2202. Dining chairs, Devon armchair #5559, $295—Sherrill & Hawken (MO); 800-776-3336. Floor lamp, Colonial, #B-29—Palmer Hargrave (T), 979 Third Ave., New York 10022; 212-752-9000. Drapery, custom—Anthony Lawrence of NY (T), 305 E. 63 St., New York 10021; 212-888-1771. Lounge chair, French Canadian #5748.11—Minton Spidell (T), 8731 Melrose Ave., W. Hollywood, CA 90069; 310-657-0800. Lounge chair fabric, #1618-03, Arnica—Fonthill Ltd. (T), 979 Third Ave., New York 10022; 212-755-6700. *Pool area:* Chaise longue, Summit furniture First Cabin Classic Chaise #FC217, teak; folding tables, Summit Furniture, First Cabin Foling Table, #FC217, teak; Umbrella, The Wicker Works, #UM/118RD-C—Jack Lenor Larsen (T), 41 E. 11 St., New York 10003; 212-674-3993. Dining picnic tables, Islesboro, 60" pedestal tables, custom; dining chairs, #5420, teak, $1,829—Weatherend, see above. Seat cushion fabric, Sunbrella Linen, #46 John Boyle & Co., see above. *Master Bedroom:* Bed, Niermann Weeks #0285, steel frame poster—J. Lambeth (T), 300 D St. SW, Washington, DC 20024; 202-646-1774. Fabric, Ophelia—Nancy Koltes Fine Linens (T), 900 Broadway, New York 10003; 212-995-9292. Shaker blanket box, custom—Christopher M. Hayes, see above. Floor lamp, Provincial tray, #B-25; shade, linen—Palmer Hargrave, see above. Bed spread, Snowflake matelassé, natural, #97751-001—Scalamandré (T), 942 Third Ave., New York 10022; 212-980-3888. Bed spread upholstery, custom—Anthony Lawrence of NY, see above. Carpet, Linen Fabric, custom—Stark Carpet, see above. Table skirt, Norfolk #32887/1-0—Clarence House (T), 211 E. 58 St., New York 10022; 212-752-2890. Sofa, Low Elegant Sofa, $4,748—Shabby Slip (R), 93 Greene St., New York 10012; 212-274-9842. Fabric on sofa, Tussah silk, #2370, Henry Calvin Fabrics (T), 979 Third Ave., New York 10022; 212-371-4333. Upholstered lounge chair, Custom—Saladino Furniture, see above. Fabric on Windsor chair, #7015B/1, Boussac of France (T) 979 Third Ave., New York 10022; 212-421-0534. Shaker rocker, New Shawl Back rocker—Shaker Workshops; see above. Red table, #703; Glass lamp—Saladino Furniture, see above. Chest of drawers, custom—Christopher M. Hayes, see above. *Guest room:* Bedspread fabric, Borghese #0401-29—Donghia (T), 485 Broadway, New York 10012; 800-366-4442. Ottoman, #5893.28—Minton Spidell, see above. Fabric, #1618-03, Arnica, Fonthill Ltd., see above. End table, Oak Joint Stool, D-82—Smith & Watson (T), 305 E. 63 St., New York 10021; 212-355-5615. BxW photograph by Reenie Schmerl—Robert Berman 20th-Century Photographs (R), 305 E. 63 St. New York 10021; 212-838-4108. Chest of drawers, custom—Christopher M. Hayes, see above. Area carpet, The Mitchell Denburg Collection—C.A.M. Corp. (T), 217 N.E. Fourth Ave., Delray Beach, FL 33483; 407-274-3

128 PASTORALE *Pages 128 to 133:* Garden design and installation—Kate Norkin, 2 St., Cornwall, CT 06753; 203-672-6863. Stone walls; rustic arbors design and installation—Rich Cable, New Preston, CT, 06777; 203-868-1267. Lap pool design and installation—Art Custom Pools, New Milford, CT; 203-354-4800. Grass by pool—Kathleen Nelson Perennials, 55 Mud Pond Rd., Gaylordsville, CT 06755; 203-355-1547.

134 THEIR KIND OF PENTHOUSE *Pages 134 to 139: Architecture firm:* Krueck & Sexton Architects, 213 W. Institute Place, Chicago, IL 60610; 312-787-0056. *Project architect:* Mark Sexton. *Contractor:* Fraser Construction, 8109 W. Ogden Ave., Lyons, IL 60534; 708-3262. Apt. size: 3,500 sq. ft. *Interior materials:* ⅝" U.S. Gypsum. Teak veneer doors and panels—Imperial Woodwork, 310 Woodwork Ln., Palatine, IL 60067; 708-358-6920. Floor, glass terrazzo—Metropolitan Terrazzo, 1419 N. 25 Ave., Melrose Park, IL 60160; 708-0525. Cabinets—designed by architect. Powder coated rigidized stainless steel (in back of family room and in bedroom). High-gloss car paint on high-density particle board (in front living room and in bedroom). Lighting—Lightolier (M), 100 Lighting Way, Secaucus, 07096; 201-864-3000 or 800-628-8692. Hardware—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. *Living room (upstairs):* Silvery-blue mother-of-pearl leather couch, custom—Joe's Upholstery, 3802 W. 59 St., Chicago, IL 60629; 312-284-1 Leather—Spinneybeck (M), 6000 N. Bailey Ave., Amherst, NY 14226; 800-482-7777. Coffee benches—Arc Woodworks. Blue and wine chairs—Atelier Int'l. (T), 934 Merchandise Mart, Chicago, IL 60654; 312-329-0360. Coffee table—Tesko (M), 7350 W. Montrose, Norridge, 60634; 708-452-0045. Rug—V'Soske (T), 155 E. 56 St., New York 10022; 212-688-1 Drapes, Calais cotton—Knoll (R), 105 Wooster St., New York; 212-343-4000. *Bathroom:* walls—Sand-blasted sealed glass. Brown wall—Deer brown flame-cut granite. Bathtub, custom, stainless steel tub surrounded by Baltic brown granite. *Dining room:* Table, custom—Bayer Blacksmith, 4840 W. North Ave., Chicago, IL 60654; 312-804-0084. Chairs—Atelier Int'l., see above. Stair, stainless steel with glass planes next to it. *Kitchen:* Granite table, custom—Carrara Marble & Mosaics (R,T), 2148 N. Natchez, Chicago, IL 60635; 312-237-0 Chairs, 40 + 4—GF (T), 916 Merchandise Mart, Chicago, IL 60654; 312-836-1760. Refrigerator/freezer, #501R, 501F, Sub-Zero Freezer Co. (M), PO Box 44130, Madison, WI 53744130; 800-222-7820. Range, SP 390-605; oven #300—Gaggenau (M), 425 University Ave., Norwood, MA 02062; 617-255-1766. *Family room:* Sofa—Atelier Int'l., see above.

140 STAINLESS WITH STYLE *Page 140: From left to right*—Atlantique, $62.50/5-pc. Ralph Lauren (R), 867 Madison Ave., New York, 10021; 212-642-8700. Senja, $47.50/5-pc. Sasaki (T), 41 Madison Ave., New York 10010; 212-686-5080; at Bloomingdale's (R), 1000 Third Ave., New York 10022; 212-705-2000. Intégrale by Christofle, $160/5-pc.—Christofle (R), 680 Madison Ave., New York 10021; 212-308-9390.

Page 141: From top to bottom—Pearled Pompadour, $150/5-pc.—Mariposa (T), 5 Elm St., Manchester, MA; for stores: 800-788-1304. Aries, $60/5-pc.—Retroneu (T), 225 Fifth Ave., Ste. 105, New York 10010; 212-683-9660; at Fortunoff, 681 Fifth Ave., New York 10022; 758-6660; Avignon, $274/5-pc., in pearl white—Laure Japy for Blachere (T), 41 Madison Ave., New York 10010; 212-683-4936; at Scully & Scully, 504 Park Ave., New York; 800-223-3717; Providence, $20/5-pc.—Pfaltzgraff (M), 140 E. Market St., York, PA 17405; for stores: 800-999-2811; Pearl Flatware, in ivory, #29-888693, $45/5-pc.—Pottery Barn Catalog (R, MO), Mail Order Dept., PO Box 7044, San Francisco, CA 94120-7044; 800-922-5507; Cambridge, $88/5-pc.—Mariposa (M), 5 Elm St., Manchester, MA 01944; for stores: 800-788-1304. Ivoire, $90/5-pc.—Wolfman-Gold and Good Company (R),

reene St., New York 10012; 212-431-1888 or 800-862-2288; **Perle,** $50/5-pc.—Couzon USA (T), 2341 Farrington St., allas, TX 75207; for stores: 800-544-1781.

ge 142: From left to right—**Étage,** $70/5-pc.—Oneida Ltd., I), Oneida, NY 13421-2829; for stores: 800-877-6667. **Royal ell,** $69/5-pc.—Kirk Stieff for Colonial Williamsburg (M), O Box 3532 Williamsburg, VA 23187-3532, 800-446-9240; Craft House on Merchant Square (R), Duke of Gloucester ., Williamsburg, VA 23187; or Craft House Inn, PO Box 76, Williamsburg, VA 23187; 800-HISTORY; **Hammered ntique,** $34/5-pc.—Reed & Barton (M), 144 W. Britannia ., Taunton, MA 02780; 800-343-1383; at Macy's (R), 151 . 34 St., New York 10001; 212-695-4400. **Rhythm,** $75/20- . set (service for 4)—International Silver (T), 175 McClellan wy., E. Boston, MA 02128-9114; for stores: 617-561-2200.

ge 143: From top to bottom—**Arne Jacobsen flatware,** shown matte, $80/5-pc.—Royal Coppenhagen/Georg Jensen (R), 3 Madison Ave., New York, 10021; 212-759-6457; **Rose- ood flatware,** $195/5-pc.—Takashimaya (R), 693 Fifth Ave., ew York 10022; 800-753-2038. **Taika,** #1105206040, $65/5- .—W.M.F. Hutschenreuther, 85 Price Parkway, Farming- le, NY 11735; for stores: 800-999-6347. **Opera plain,** 0/5-pc.; $150/5-pc.—Couzon, see above. **Hudson,** $60/5- ., in ebony color—Calvin Klein (R), 654 Madison Ave., ew York, 10021; 212-292-9000. **Duna** by Marco Zanuso for lessi, $80/5-pc.; for stores: 617-938-6679.

SHOWHOUSE WINNERS 1995 *Page 144:* **The Junior eague of Boston 25th Anniversary Decorator Showhouse.** *esigner:* **Lee E. Bierly,** ASID and **Christopher P. Drake,** ASID, erly-Drake, 17 Arlington St., Boston, MA 02116; 617-247- 81. **Floor covering**—Stark Carpet (T), 979 Third Ave., 11 Fl., ew York 10022; 212-752-9000. **All fabrics**—Brunschwig & ls (T), 979 Third Ave., 11 Fl., New York 10022; 212-838- 78. **Window treatment; bed skirt; skirted side table**—Fine- es (T), 79 Walnut St., Peabody, MA 01960; 508-977-7357. **pholstery**—McLaughlin Upholstery (T), 132 Buckman St., verett, MA 02149; 617-389-0761. **Tole tray table**—Mitchell an (T), 1855 Griffin Rd., B-358, Dania, FL 33004; 305-921- 55. **Mirror**—Mario's Classic Mirror (R,T), 232 Mystic Ave., edford, MA 02155; 617-391-2625. **Lamps**—Blanche P. elds, Inc. (T), Ste. 647, One Design Center Place, Boston, A 02210; 617-423-0715. **Bed linens**—Pioneer Linens (R), 210 lematis St., W. Palm Beach, FL 33401; 800-255-4636.

ge 145: **Pasadena Showcase House of Design 1995.** *esigner:* **Leslie Harris,** Leslie Harris Interior Design, 501 N. lfred St., Los Angeles, CA 90048; 213-651-1422. *Bathroom:* **ustom Mirror**—Leslie Harris, see above. **Slate Wall,** Safari uartzite—Eurocal Slate (T), 3478 Buskirk, #260, Pleasant ill, CA 94523; 800-553-5611. **Custom handmade tiles,** 0—Busby-Gilbert (T), 1602 Arminta St., Van Nuys, CA 406; 818-780-9460. **Glass counter, slumped/molded glass nk, $700**—Alchemy Glass & Light (T), 3143 S. La Cienega vd., Los Angeles, CA 90016; 310-836-8631. *Living room:* **ux limestone floors, treated colored walls**—Julianne oudreaux, Decorative Arts Studio, 2968 Atlanta Rd., tlanta, GA 30080; 404-202-8684. **Ottoman,** designed by eslie Harris—Fabricated by Interiors Custom Upholstery rough Leslie Harris, see above. **Recessed lighting**—Midwest ghting, 5250 Hollywood Blvd., Los Angeles, CA 90027; 3-469-1641. **Merbau sofa with chenille fabric,** $6,247; **Vesu- us coffee table,** $3,166, **Vesuvius side table,** $2,166— onghia (T), 485 Broadway, New York 10013; 800-DONGHIA. **una lounge chair,** $2,900; **sisal area rug** $28.60/sq. ft.—The adbury Collection (T), Pacific Design Center, 8687 Mel- se Ave., West Hollywood, CA 90069; 310-657-3940. **2.4.6. riting table,** $4,665, **maple camp chairs** with black leather, ,583, **leather cab chair,** $4,300—Mirak (T), 8687 Melrose ve., #C-174, West Hollywood, CA 90069; 310-657-3940. **llow fabric,** Gropius, dark green, $277/yd.—Clarence House '), 979 Third Ave., 2 Fl., New York; 212-752-2890. **Paint- g,** Jay McCafferty, Essentials 1993, $5,000—Mark Moore allery; by appt.: 310-453-3031. **Entertainment cabinet,** ,350; **etched glass top table,** $3,150; **ottoman** $500, ewman-Harris Artwares—through Leslie Harris, see above.

ge 146: **The United Auxiliaries to the Lancaster General ospital 1995 Decorator Showhouse, Lancaster, Pennsylvania.** *esigner:* **Larry Burns,** Larry Burns Design, 616 W. Walnut St., ancaster, PA 17603; 717-299-9975. **Wallcovering,** Jordans, 4837-06—Brunschwig & Fils (T), 979 Third Ave., New York 022; 212-838-7878. **Philadelphia Windsor chairs**—J. Blyer offman (R), 412 W. King St., E. Berlin, PA 17316; 717-259- 76. **Painted cupboard**—designed by Larry Burns, finished by Blyer Hoffman, see above. **Tilt-top table,** $495—Golden agle Antiques (R,T), 201 E. Lancaster Ave., Wayne, PA 087; 610-293-9290. **Mirror; lamp**—Baker, Knapp & Tubbs '), 2400 Market St., Ste. 112, Philadelphia, PA 19103; >

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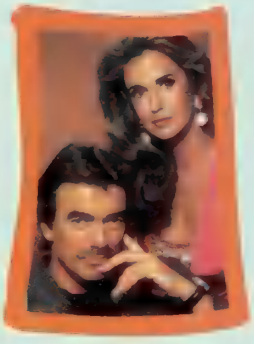
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5-567-3206. **Pillow fabric,** Kirk Brummel, Fabert in brick FABE-02—through Matches (T), 2400 Market St., Ste. 305, hiladelphia, PA 19103; 215-567-7830. **Area carpet; kilim pil-w**—ABC Carpet and Home (R), 888 Broadway, New York 0003; 212-473-3000. **Wood blinds**—Hunter Douglas (T), 979 hird Ave., 6 Fl., New York 10022; 212-371-6550.

age 147: **The 1994 Rogers Memorial Library Designer Show-ouse, Southampton, New York.** *Designer:* **Glenn Gissler,** lenn Gissler Design, 174 Fifth Ave. #402, New York 10010; 2-727-3220. **Daybed; accessories,** custom—Glenn Gissler esign, see above. **Table; stool**—J. Garvin Mecking (T), 72 E. St., New York 10003; 212-677-4316. **Chair**—Ann Morris ntiques (T), 239 E. 60 St., New York 10022; 212-755-3308. **ecorative pillows; curtains**—Lisa Hammarquist Couturier '), 240 Sheridan Ave., Albany, New York 12210; 518-434-9151. **pholstery**—Ronald Jones Interiors (T), 44 W. 18 St., New ork 10011; 212-691-2777. **Area rug**—ABC Carpet and Home 2), 888 Broadway, New York 10003; 212-473-3000. **Floor mp**—Historical Materialism (R), 125 Crosby St., New York 0012; 212-431-4324. **Photographs**—Winter Works On Paper 2), 169 N. Ninth St., Brooklyn, NY 11211; 718-388-3142. **aybed pillows,** Dots in sand, #57383, $48/yd.; Callaway Stripe sage, #57304, $55/yd.; **daybed cover,** La Quinta in ecru, 92911, $18.50/yd.; **Shades,** Calais check in sand, #16636, 8/yd.; York striped tape in mocha and ivory, #892101, $8/yd.; **mchair,** Atrium check in butterscotch, #91300, $32.50/yd.—chumacher (T), 979 Third Ave., New York 10022; 212-213-900 or 800-332-3384. **Paint**—Donald Kaufman Color Col-ction; 212-243-2766; 201-568-2226.

age 148: **The 1995 Talbot County Historical Society Show-ouse "The Beeches."** *Designers:* **Darryl Savage and Anthony wkard,** D.H.S. Designs, 86 Maryland Ave., Annapolis, MD 401; 410-280-3466. **Mirror; column side table; Michael Taylor one dining table base; Louis XVI–style side chairs and side ble; custom screen; Spanish oak chair; custom iron cocktail ble; custom marble tray top; Venus statue; terra-cotta finial** in ndow; **armillary; spool chair; seagrass carpet**—through .H.S. Designs, see above. **San Simeon chair**—through David rrows, Ltd. (T), Lanham, MD; 301-306-0700. **Berenice mps**—Lee's Studio (R), 1755 Broadway, New York 10019; 212-1-4400. **Hawthorn chair,** by Jack Lenor Larsen—Duncan, uggins & Perez (T), 300 D St. SW, Washington, DC 20024; 2-484-4466. **Knole sofa**—Swaim Furniture (M), High Point, C; 910-885-6131. **Draperies,** Buzz Off, #0360/10 and 0360/04; **pcovers,** Formal Piqué, #9110; **spool chair fabric,** Raffia eave—Donghia (T), 979 Third Ave., 12 fl., New York 10022; 2-935-3713. **Draperies; slipcovers; pillows**—Fabricated by arita Custom Designs, Falls Church, VA; 703-237-7721.

age 149 **St. Peter's Church Outreach Ministry Designer owhouse III.** *Designers:* **Mark Showell and Ron Shepler,** ark Showell Interiors, 59 Baltimore Ave., Rehoboth Beach, E 19971; 302-227-2272. **Striped fabric,** #STP-190-FSC—ountry Life (T), PO Box 5037, Costa Mesa, CA 92528. **onces,** #1589A; **Gueridon iron glass table,** #1281—Niermann eeks (T), 760 Generals Hwy., Millersville, MD 21108; 410-3-0123. **Watermelon color wallpaper**—Osborne & Little (T), 9 Third Ave., 5 Fl., New York 10022; 212-751-3333. **White ck fabric,** #11617, color: 101—Kravet Fabric (T), 979 Third ve., 3 Fl., New York 10022; 212-421-6363. **Demi sofa,** #764; **airs,** #073—Michael Thomas (T), 100 E. Newbury St., Lib-ty, NC 27298; 910-622-3075. **Table; tray**—Lane Furniture 1), PO Box 60348, Charlotte, NC 28260; 804-369-5641.

age 149: **The 1995 Baltimore Symphony Decorators'Show ouse.** *Designers:* **John Andersson and Ginny Burns,** Papier teriors and Design Group (R), 114 W. Padonia Rd., Timo-um, MD 21093; 410-561-0090. **Decorative wall painting, nd-painted border, decorative painting on breakfront**—John earns & Assoc., 7129 Talisman Ln., Columbia, MD 21045; 0-381-0726. **Drapery fabric,** #98235-001; **trim,** #ST5401-0, $34/yd.—Scalamandré (T), 942 Third Ave., New York 022; 212-980-3888. **Cornice, dining chairs**—Papier Interi-s (R), see above. **Candlesticks; decanters; tray**—Danhe & einstein Fine Gifts and Accessories (R), 10749 Falls Rd., Bal-more, MD 21093; 410-296-7004. **Custom screen,** #685—rges Furniture (M), PO Box 6517, Evansville, IN 47719; 0-252-7437. **Pine chest**—Baker, Knapp & Tubbs, 300 D St. W, Washington, DC 20024; 202-488-4700. **Sisal carpet,** vos in color #2045 cottage—Galleria Carpet & Rugs (T), 300 St. SW, Ste. 430, Washington, DC 20024; 202-863-0106. **ustom chandeliers; Venetian sconces**—Jones Lighting Spe-ialists (R), 1010 York Rd., Baltimore, MD 21204; 410-828-910. **Tablecloth,** #RL 1504-1—Decorators Walk (T), 979 ird Ave., 18 Fl., New York 10022; 212-644-4100. **Blue/white bric under tablecloth,** #PR 7849-10, **blue/white check slip-ver,**#FR6292-910—Sanderson through J. Lambeth & Co. '), 300 D St. SW, Ste. 117, Washington, DC 20024; 202 646-1774. **Flatware,** Repoussé, 4-pc. setting—Kirk Steiff (M), Tilton Rd., Pomona, NJ 08240; 800-971-7709. **Centerpieces,** #8106 lemons, #8107 mixed fruit—Great City Traders (M), 537 Stevenson, San Francisco, CA; 415-863-9930. **Clock**—Skandia Antiques & Accessories (R), 8 Madison St., Middleburg, VA 22117; 703-687-3730. **Dinnerware; glassware**—Pier 1 Imports (R); 800-447-4371.

Page 150: **The 1994 National Symphony Orchestra Showhouse, Washington, DC.** *Designer:* **Thomas Pheasant,** Thomas Pheasant, Inc. Interiors, 1029 33 St. NW, Washington, DC 20007; 202-337-6596. **Pair of library tables; ottoman,** custom—Thomas Pheasant, Inc., Interiors, see above. **Club chairs; sofa; chair, sofa fabric**—Donghia (T), 979 Third Ave., 12 fl., New York 10022; 212-935-3713. **Floor covering**—Stark Carpets (T), 979 Third Ave., 11 Fl., New York 10022; 212-752-9000. **Nesting tables**—Carole Gratale (T), 979 Third Ave., 15 fl., New York 10022; 212-838-8670. **Draperies**—Carol Studios (T), 2724 Dorr Ave., Fairfax, VA 22031; 703-204-2050. **Lanterns**—J. Lambeth (T), Washington Design Center, 300 D St. SW, Washington, DC 20024; 202-646-1774.

Page 151: **The 1995 Southern Maryland Decorators' Show House,** St. Mary's County, Maryland. *Designer:* **Carey Reid Kirk,** Carey Reid Kirk Interior Design and Decoration, Box 10007, Arlington, VA 22210; 202-234-2681. **Custom daybed,** $3,800; **mirror,** $1,200; **custom end table,** $1,850; **pottery urns,** $580—through Carey Reid Kirk Interior Design and Decoration, see above. **Mahogany and cane chairs,** by Mariette Himes Gomez; **fabric on daybed,** Piedmont Chenille/oyster, #HCW-416-WG-73, $112.50/yd.; **fabric on pillow; fabric on chairs,** Michelle/paille, #HCF-354-01- KAO, $51//yd.; **fabric on slipper chair,** Armstrong natural/black, #HCW-339-AE-61, $84/yd.; **gauze curtains,** Carlton V/natural, #DF-101-0, $30/yd.; **fabric on chairs and slipper chair cushion,** Ardenne natural/black, #HCW-48339-AEO, $72/yd.—Hinson & Co. (T), 979 Third Ave., 7 Fl., New York 10022; 212-688-5538. **Billy Baldwin slipper chair,** $2,500/ea., **end table,** $1,670, **step table,** $2,920—Ventry Limited (T), 979 Third Ave., 17 Fl., New York 10022; 212-758-0012. **Carpet,** Soleil in sand, $19/yd.—NOVA Design Resources (T), 1733 Wainwright Dr., Reston, VA 22901; 703-435-9388. **Bronze tray,** $125—Stephen Gerould Lamps and Accessories (T), 3307 S.W. Dosch Rd., Portland, OR 97201; 503-221-7253. **Chandelier; globe lantern**—Pottery Barn (R,MO); 800-922-5507. **Floor lamp,** Trixie, $1,090—Ironware Int'l (R), 710 Fessey Park Rd., Nashville, TN 37204; 615-269-5657.

Page 152: **The Kips Bay Boys and Girls Club Decorator Showhouse 1995, New York.** *Designer:* **Charlotte Moss,** Charlotte Moss & Co., 16 E. 65 St., New York 10021; 212-772-6244. **Cream lampshades,** $410/ea.; **plum velvet pillow,** $310; **blue velvet bolster ,** $475; **blue square velvet pillow,** $430; **printed silk floral chintz pillows,** $475/ea.; **silk window shade,** $1,532; **fruit bowl,** $750; **bud vases,** $15/ea.—Charlotte Moss & Co., see above. **Pink damask curtains and valance,** $3,884—Palm Interiors (T), 1150 Second Ave., New York 10021; 212-753-5402. **Venetian-style twin bed,** $30,000; **hardback chair**—Frederick P. Victoria & Sons (T), 154 E. 55 St., New York 10022; 212-888-7199. **Mandarin plates,** $5,400/9; **yellow vases on mirror,** $375; **sconces,** $2,700/pr.; **tole box,** $450, **Chinese vase lamp,** $900—John Roselli, Inc. (T), 225 E. 72 St., New York 10021; 212-737-2252. **Aubusson rug,** $35,000; **needlepoint rug,** $5,000—F.J. Hakimian (T), 136 E. 57 St., New York 10022; 212-371-6900. **Chest**—Gerald Bland, Inc. (T)—1285 Madison Ave., New York 10021; 212-772-1225. **Chest of drawers** with serpentine front, $15,000; **3-drawer chest,** $15,000—Newell Art Galleries, (T), 425 E. 53 St., New York 10022; 212-758-1970. **Green lamps,** $1,275/ea.—John Boone Inc., 1059 Third Ave., New York 10021; 212-758-0012. **DeGournay hand-painted wallpaper panels,** $720/ea.; **bedcover,** #43053; antique stripe in aqua velvet—Schumacher (T), 939 Third Ave., New York 10022; 800-523-1200.

154 SITTING ON AN ARCHIVE *Page 154 to 157:* **Munder-Skiles** (R,T), 799 Madison Ave., New York 10021; 212-717-0150; **Surprise Pond Farm,** PO Box 123, Old Chatham, NY 12136; 518-794-8123; appointment only. *Entrance hall:* Most of furniture shown by Munder-Skiles and can be reproduced in a range of materials and finishes.

CORRECTIONS

Our item on the Indian Spice Kitchen in our May 1995 issue incorrectly identified the product source. The correct source is Culinary Alchemy; 800-424-0005.

An incorrect phone number was given for the Central system bookcase shown on page 24 of our September 1995 issue. The correct number is: 310-278-3191.



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Q. This plate, marked Rowland & Marsellus Co., Staffordshire, England, was given to my parents over eighty years ago. No one seems to know its history. Can you help me?

M.S., St. Louis, MO

A. People often think that Rowland & Marsellus was based in England, but the company worked out of New York City from 1893 to the 1920s. They imported pieces of Staffordshire pottery from England and had their mark put on each piece. Your plate has a rolled edge (it curves backwards) and pictures William Shakespeare with buildings in Stratford-on-Avon. Today it would sell for $75.

Q. I would like to know more about this table I bought in Germany in 1955.

J.D., Lake Zurich, IL

A. The ornate carving and the proportions of your table, especially its long legs, indicate that it is probably a 1920s or 1930s copy of Louis XV revival furniture popular in France and Germany in the 1880s. (The original style dates from the mid 1700s during Louis XV's reign in France.) End tables were not invented until the 20th century—this helps to pinpoint the



date of your piece. Many collectors look for revival furniture and would pay about $400 for a table like yours.

My husband just [illegible] enameled

It is a foot tall and says "Longwy C 1701" on the bottom. Do you know when it was made?

S.J., Southampton, MA

A. Longwy Workshop of Longwy, France, started making ceramics in 1798 and is still working today. In 1895 the company made a series of Oriental clock cases very similar to yours. C 1701 was most likely the internal factory number for that case. The decoration on your clock—brightly colored pottery that looks like cloisonné (an enameled metal)—is quite attractive and makes your piece very desirable. Collectors will pay $950 for a functioning clock, even without the original working parts.



Q. Please tell me about my tin Apache Trail cigar box. It is marked "Haas, Baruch Distribut, Los Angeles."

B.W., New York, NY

A. Lithographed cans, especially those produced to hold tobacco products, are popular collectibles. The early cans required 9 passes through a press to print the different colors. Apache Trail Cigars were made in Pennsylvania, probably in the 1920s, so the tins date from about the same time. Haas, Baruch must be the name of the Los Angeles–based distributor. A tin is worth between $300 and $2,000, depending on its condition.





Q. My china tea set (bowl shown) was given to an ancestor of mine by an English king, probably George IV. I'm told it is Spode. The pieces are hand-painted with a small number, 830, on the bottom. Can you give me its history?

M.W., Louisville, KY

A. Pattern 830 was first used by Spode before 1805. It remain in use for many years. A teapot with the same artichoke-shaped knob as the or on the cover of your bowl is shown in an 1 Spode shape book—a catalog showing the shapes of china available. Realistic flowers and gold trim were commonly used on pieces during the reign of George I (1820–1830). Your bo with its cover and pla beneath is worth over $250 if it is in mint condition.

To ask the experts, send color photographs and information—siz materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019 The Kovels answer selected queries on this page. They regret that they cann return photographs or reply to readers personally.



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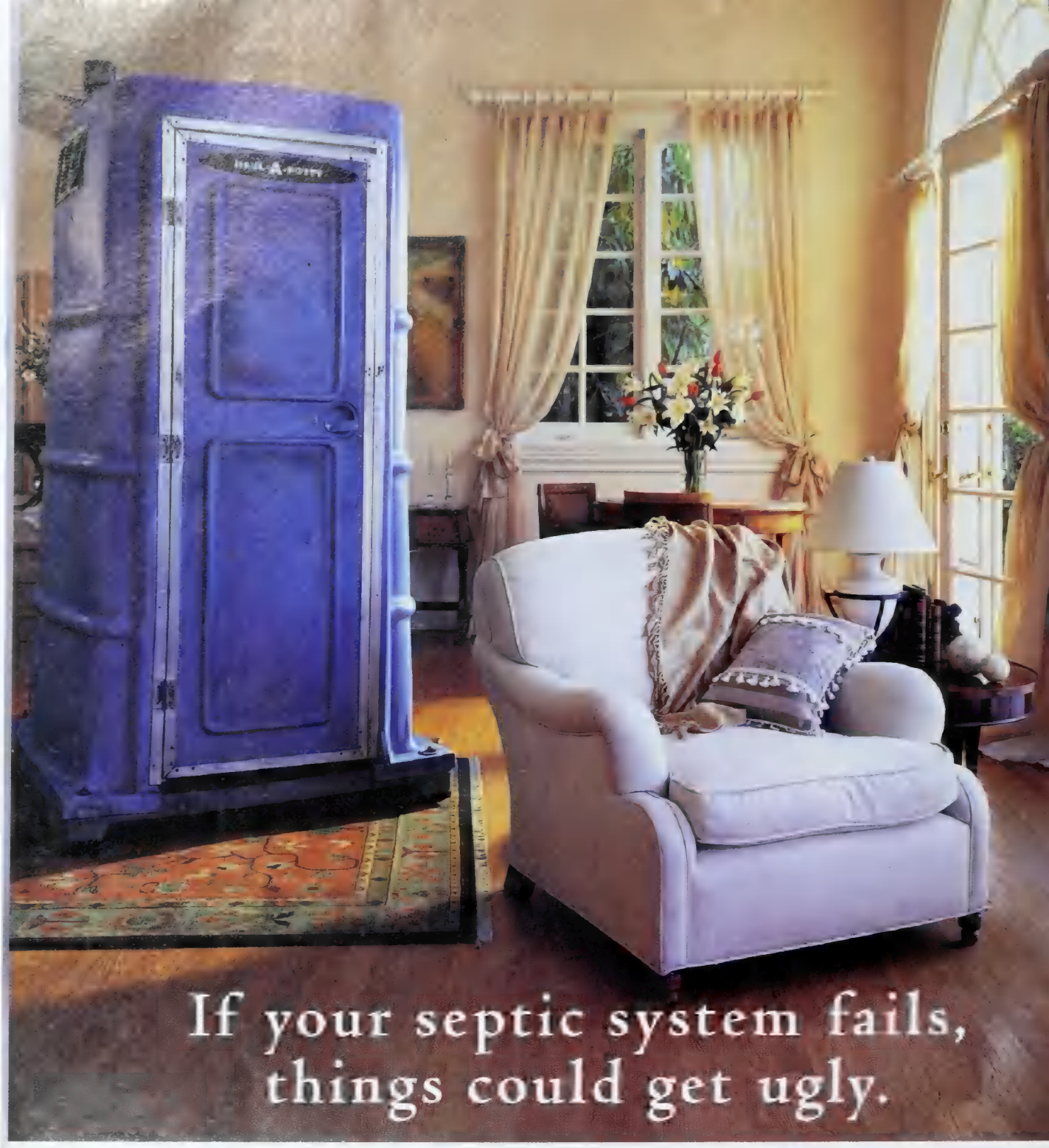
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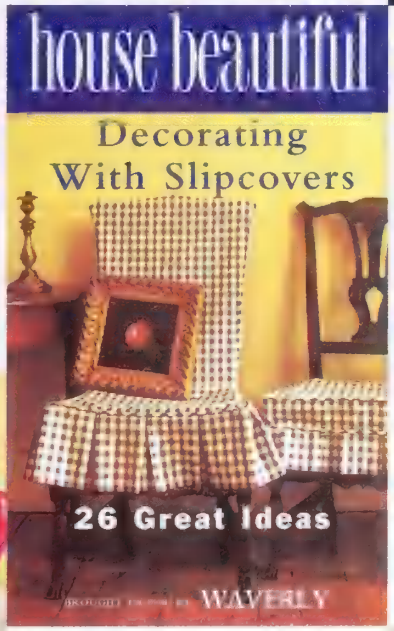
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Gallery Talk

Continued from page 106

A graciously curved mellow oak marble-topped commode purchased from an antiques dealer in Paris has been in continuous production since 1937. There's a small French Empire *guéridon* in fruitwood with brass trim, and an Italian Louis XVI white-and-gold console with a green faux-marble top. Sometimes small adjustments have been made for comfort and durability. A Louis XVI–style chair was copied with a cane seat rather than handwoven rush, and the pitch of the fan-shaped back was relaxed.

Hollis Senior may have been practical but he did have a whimsical streak. In the gallery devoted to painted furniture, there's a gilded dolphin-leg shell-shaped table from Sicily. Faded red velvet covers a Venetian gondola chair of Italian Renaissance design. He once bought a completely unreproducible, eccentric sedan chair "because he just had to have it," says Hollis Junior.

Chairs fascinated Hollis Senior, and he collected hundreds of them. The oldest piece in the museum is a wood stool with carved claw feet, found in an 18th Dynasty Egyptian tomb and made approximately 3,500 years ago. This particular stool sparked a scholarly investigation, and just before he died, Hollis Senior wrote a book titled *Furniture in the Ancient World.*

Yet he was also attuned to the latest craze. He was one of the first American manufacturers to introduce Art Deco
niture, commissioning Austrian expatriate designer Jos
Urban during the 1920s. When the rest of the world was
discovering Danish Modern, he already had Finn Juhl's s
chairs in production in 1951. "We did a big business in Or
tal design at one point," says Hollis Junior, and utterly sin
Chinese chairs and a Korean secretary chest are on disp
"But the more traditional is our bread and butter,"
Mitchell, pointing to one of their classic Chippendale-s
ribbon-back chairs, in continuous production since 193
was chosen for the collection of the Museum of Amer
History at the Smithsonian to commemorate Baker's 1(
anniversary in 1990.

This is the sort of piece that made Baker Furnit
famous, along with the butler's pantry—a mahogany
table based on an English original that unfolds to eight
This, too, is still being made. It comes as no surprise that
company's current president, Christian Plasman, believes
"heritage and culture of the museum should be supporte
is important to demonstrate Baker's continuing link with
past." In fact, whenever their designers need inspiration,
just drop into the museum and take a good look around.
rest of us can, too. ■

Obsessions

Continued from page 109

was such a stupid idea," she recalls unwistfully. "It was on the second floor. I had to answer the doorbell. It was hard work. I wasn't making any money." She closed it in 1992.

When the spirit moves her—or the coffers dwindle—this dynamo is also a decorator. In her own way. "I hate going to the D&D Building," she declares, referring to New York's big showroom center. "It's too chichi. And the prices! I like going to the Lower East Side, mixing and matching."

Decorating clients trust her. Her world is wide, her sources serendipitous, her taste unfettered. She is a walker and scavenger who will pick up a rusty relic in the street with the same gusto she expends on a Victorian tea cart for an uptown apartment.

Ellen Chesler, the author, had a daunting seven-room apartment at the legendary Dakota apartment house on Central Park West and summoned van Amringe to the rescue, with her "wonderful sense of space and volume." The designer had some walls ragged, some sponged, some papered in reproduction William Morris; had headboards painted, transoms fitted with leaded glass, kitchen wainscoted. "What I liked," Chesler says, pointing to the chintz-covered couch enhanced with an antique shawl, "was that she used what I already had and just added a new layer. She's very clever at recycling."

"With Judyth," says another decorating client, Susan Kamil, director of the Dial Press, "you never feel that behind her there are 500 rooms she did the same way. She's miraculous in her ability to take things that already have and make them into something you've never seen before."

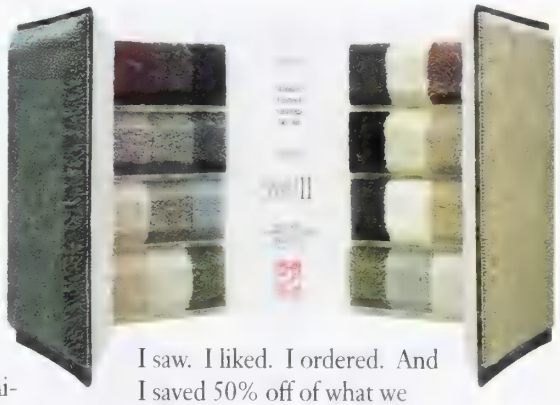
When, months ago, she came up with the notion of designing glass perfume bottles that look like "the slimy stuff lef
rocks when the tide goes out," it didn't matter that she ha
inkling of how to blow glass. She simply traipsed out to U
Glass in Brooklyn with photos of beach glass and seaweed
found an artisan to work closely with. The result: redd
greenish, rocklike bottles (available for $200 to $300 at
Muehling in Manhattan's SoHo). So entranced with
process has she become that she took classes in advanc
installing a glassblowing torch at home. Her new creat
glass jewelry. *"Brooches,"* she exclaims, "and necklaces with *t*
sands of beads!" Today Bergdorf Goodman sells her jew

Whatever else she is doing, van Amringe is collect
When she was a child it was rocks. As an adult, she has
lected herself a new childhood. The five-by-eight-foot fa
of a child's playhouse—with teal shutters and white pi
fence—covers a wall in her loft. The guest towels in her b
room lie in a fragile doll's bed. "I now realize," she says, gl
ing from a long row of wicker doll chairs on a shelf to an
spread of crab, clam, and mussel shells on a table, "that
lecting reveals a fear of abandonment."

Van Amringe is an advocate of the big table strewn
meaningful items next to one's bed, "and the things shoul
precious things because you're sleeping next to them." She
to tuck mementos under her pillow, and new shoes go ne
the bed on the floor. "The first thing you see when you w
up," she says, "should be important." ■

Ellen Stern frequently writes about style.

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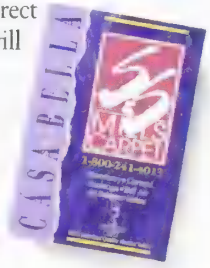


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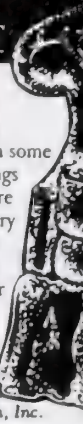
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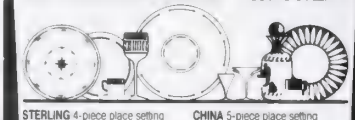
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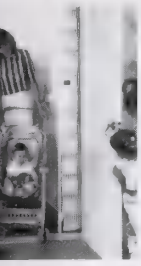
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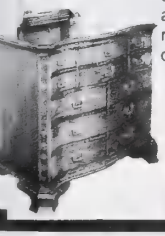
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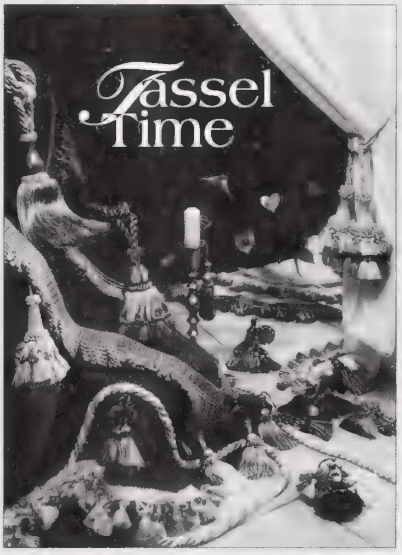
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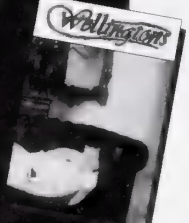
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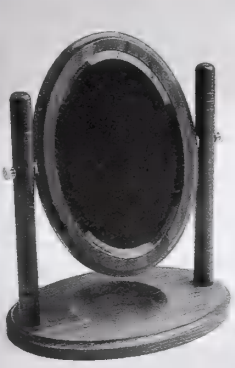
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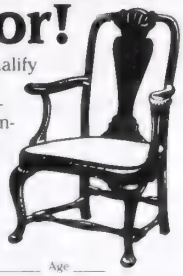
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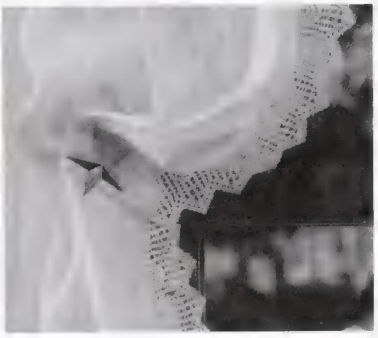
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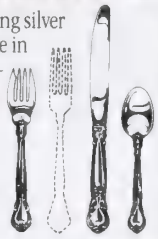
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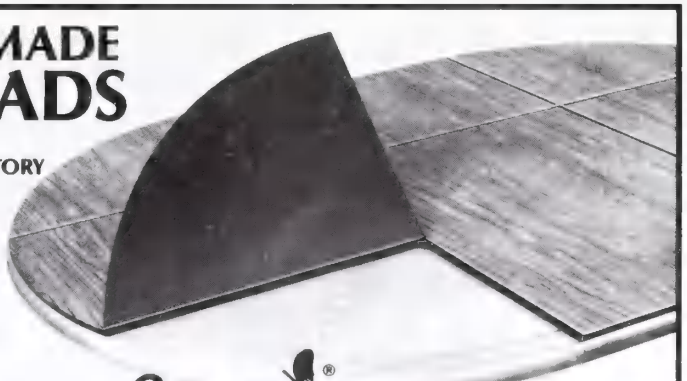


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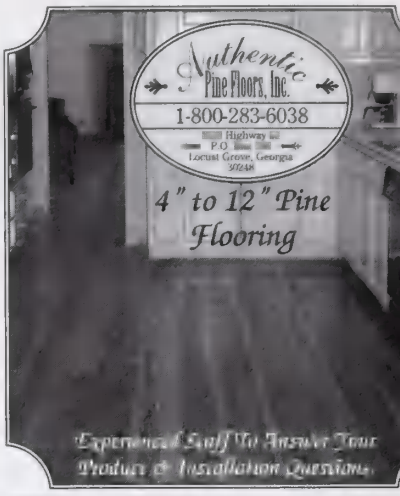
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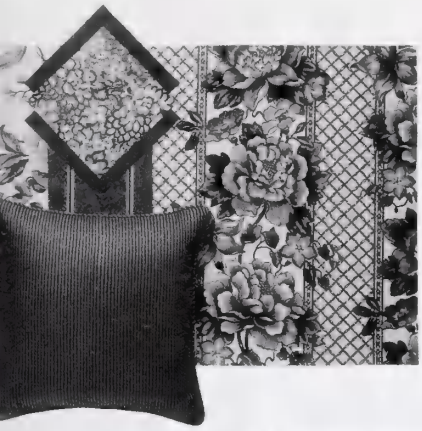
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The trunks in my life

BY DEE HARDIE

When I was very young I longed for there to be a grandmother's trunk in the attic. I wanted to lift the lid and dig deep for memories—faded love letters tied with a ribbon, yellowed kid gloves, photographs of a young girl I never knew. I wanted the past to parade by. But that never happened. The only trunk in my childhood was my Swedish grandfather's, the one that arrived with him when he emigrated to Massachusetts. By the time I found it in his basement it was clean and neat, and empty, he being an orderly Swede.

Other trunks eventually came into my life. The first was a secondhand wardrobe trunk—the kind that stands on end and opens like a door to reveal drawers on one side, hanger space on the other. I purchased it before I left to work abroad. It was entirely too big, but I had never crossed an ocean before and this was the time-honored way to go.

When I arrived at the London train station, after a glorious passage on the *Mauritania*, I was met by Audrey Withers, then editor of British *Vogue*. A lovely woman, she has since been decorated by the Queen, and well she deserves it. In fact she should have been honored the day we met. My wardrobe trunk wouldn't fit into or on top of a London taxi, so she sent me on to my hotel, and then found the only available vehicle big enough to transport it—a smelly old fish van. She still laughs about sitting up front with the Cockney driver to deliver this dinosaur to the Park Lane Hotel in Mayfair. Hail Britannia and Miss Withers, O.B.E.

Trunk number two was the one I later sent home from Paris, where Tom and I lived as newlyweds. This flea market bargain was covered in beige canvas with serious black locks. It took me a week to pack it and the task grew tiresome. To make light of this heavy trunk I neatly lettered, printing being one of my few artistic talents, THE DANCING HARDIES in red paint on all six sides.

From an oceangoing wardrobe model to an infantry officer's metal trunk that doubled as a bathtub

Visiting us at the time was Elly, a good friend from New York *Vogue* days. She was returning home by ship and we by air, so she kindly added our trunk to her baggage. Alas, innocents abroad! She had a miserable time getting that trunk through United States customs. The inspectors were sure she was a smuggler using THE DANCING HARDIES as a disguise. They insisted on examining the contents, emptying everything in full public view. Elly convinced them their suspicions were unwarranted. She also convinced me never to paint a trunk again.

My ocean-crossing trunks of long ago are gone from our lives. I gave them to Goodwill Industries, hoping for a bit of good will after all the trouble they had caused. But I think trunks make g furniture, and there is now a new col tion of trunks in residence at Thornh A large wicker one stands in our b room and stores our linen, in anot bedroom a natural pine trunk with r handles from Tom's Army days serve a low table between twin beds.

Two additional tru were found in an antiq shop. The restored Victo metal trunk shaped like a oval cookie box is pain black and bears the nam Captain B. Perks of King's Light Infantry. When the Bri infantry made camp, according to dealer, an orderly would unpack trunk, fill it with hot water, and then captain would climb in for his bath. I it as a tea table.

The other English trunk is wood and sits in our library. It is also pain black and is marked Rear Admiral I Stephens, Royal Navy. This is the gra mother's trunk I never had as a child it are games, children's books, a la straw hat with roses, Tom's flight jac from World War II, even a paras When our oldest grandchildren Alb and Edith were little, this trunk always their first stop when they ca to visit.

Edith still looks in it every once i while to make sure everything is s there. Or maybe she's wishing for l letters as I did. But there are no lett They are *my* hidden treasures and on know their secret place. ■

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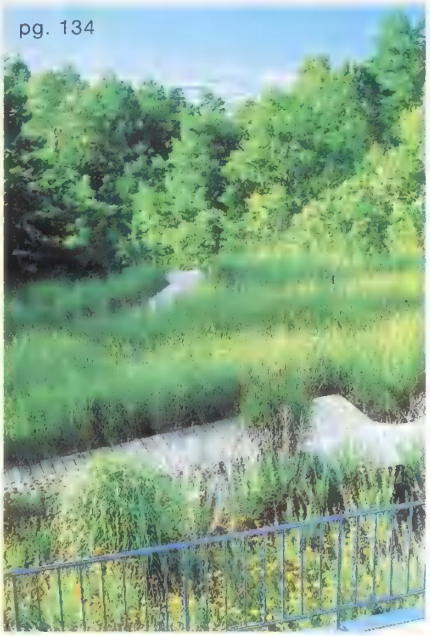
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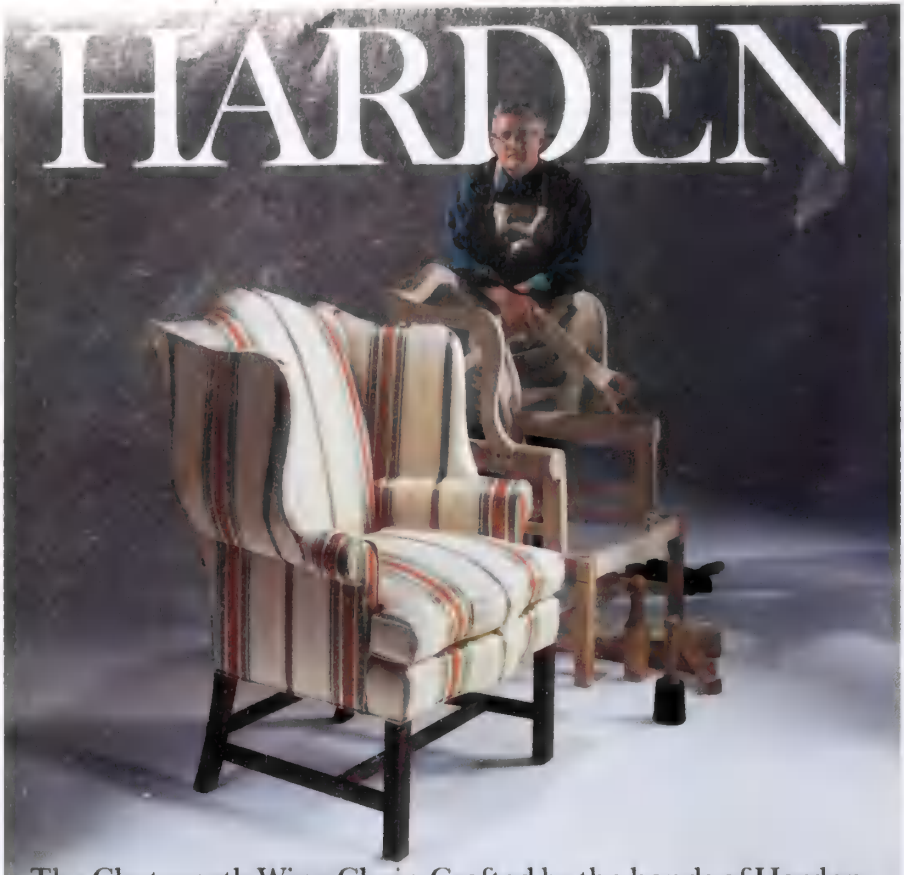
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Ticky-tacky

BY KITTY BURNS FLOREY

I remember everything about that house. We bought it for $5,500, and the monthly payments were $66. Our phone number was 5851. There were thirteen steps up to the attic. A spirea bush grew at the southeast corner. The dog next door was named Skippy. I kept my colored drawing pencils in a little blue box my mother gave me that still held the scent of Bluegrass soap. The neighbors were the Fitzmaurices, the Macks, the Vincelettes (they were from France), the Perciantes (they were from Canada), the Worshels, the Sawyers. Wild strawberries grew in the vast woods out back. My father paid me a penny for every gypsy moth caterpillar I picked off the willow tree we planted.

After years of moving from apartment to apartment, my parents bought the house when I was nine, in a brand-new housing development north of our city in central New York State. The first time I saw the place it was a quarter-acre of red dirt on a street lined with other plots of dirt, plus a few half-built houses and a couple of raw-looking finished ones with newly fledged bright green lawns. The houses would all be identical four-room "Capes." In those days, the early 1950s, the unquestioned practice was to bulldoze [illegible] level everything, put up straight rows of houses, and replicate. My parents chose our particular plot because a large maple tree had been inexplicably spared just outside what would be their bedroo window. When we put down the deposit the tree was just bu ding; it was blushed with scarlet when we moved in.

We watched the house go up. My father and I would dri out to the site as often as we could all that spring and sum mer. Dad became friendly with the builders as they framed o the house, and he got them to change a few things that w agreed made ours subtly superior to the others on the block bigger closet, some built-in shelves, a lowered window. M parents and I had long discussions over paint colors, porin over the bright sample chips and finally choosing dusty ro for my room, pale green for my parents' room, and for th kitchen a color scheme we found in a magazine, a kind of so faded-denim blue with wrought-iron hinges and knobs on th cupboards. I remember the day we moved in—the joy arranging my books and my collection of miniature china an mals in my deeply pink bedroom, and the odd combination familiarity and strangeness that permeated the house, with old furniture and its smooth new walls and pristine floors.

Buying the house was the central event of my childhood. was an expression of faith. My father was ill—he had a dam aged heart, the legacy of rheumatic fever when he was a child and the house meant that we believed he would get better.

My pa[illegible]nts were extraordinarily hopeful and adaptab [illegible]ople. They came from very different backgrounds.

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I took the bus out every Saturday, calling him, searching the woods, asking neighbors

My father's father was one of the founders of a major soft drink company; he worked in New York City where he lived in a hotel all week, leaving my grandmother at home with their twelve children in a big white house with pillars. I remember their Steinway grand piano, the huge pastoral tapestry on the living room wall, my grandmother's mirrored vanity table bearing dozens of cut-glass bottles of perfumes with intriguing French names. My mother's father had been a streetcar conductor, and that grandmother preferred to live above a store on a busy street where she could keep an eye on what was happening. On my birthday she always tucked a dollar bill into a card; my other grandmother sent pieces of silver flatware in the pattern she chose for me when I was born.

Before I came along, my parents led a romantic and glamorous life. My father's illness had not yet surfaced, and he traveled all over the East as a quality-control supervisor in the family business. I have photographs of my parents from those days: my mother with her elegant legs, shoulder pads, and a perm, my father with his wavy red-gold hair and natty suits. They rode the *Broadway Limited* between New York and Chicago, stayed in swanky hotels, danced to the big bands in night clubs in a world that always sounds to me like something from a Scott Fitzgerald novel.

It ended when I was born, of course. My parents waited ten years for me: That's the way they always put it, as if I were a late train to a place they desperately wanted to go. In perfect contentment, they settled down and became parents. Then when my father returned from the war in the Pacific in 1945 his health began to deteriorate. We lived with his bad heart, his illnesses and hospitalizations, his difficulty holding a job because of chest pains, his shortness of breath, and the wrenching chronic cough that marks heart patients. But my mother worked (the only mother I knew who did), and her income plus the G.I. Bill enabled us to buy the house.

After we moved in, my life was transformed in large and small ways. I didn't change schools, but instead of walking there with Ann and Barbara I took the school bus with Donna and Roseanne. Instead of coming home for lunch to eat hot soup and listen to "As the World Turns" on the radio, I brought my lunch and ate it in the cafeteria. I made new friends in the neighborhood: Laura Mae, whose exotic mother drank beer and read *True Romances* all day, and Terry, the Canadian boy next door, who taught me to ice-skate backwards, and Penny the teenager on the other side who paid me a dime to play "Unchained Melody" and "Love Is a Many-Splendored Thing" and "Minuet in G" on the piano in their living room with my back turned while she necked with her boyfriend on the sofa.

My city friends came out to see me regularly. With the woods behind the house, it was almost rural, and in those last years of childhood we spent Saturdays building tree houses, eating wild strawberries, blazing trails through the infinite acres of trees. In winter, we skated on the Perciantes' homemade backyard rink or wasted long hours absorbed in Sneak, a made-up card game my best friend and I were obsessed with.

I was an indulged only child; my parents were incredibly hospitable for people who must have been under enormous stress. My friends came and stayed overnight, singly and in groups. For breakfast, my father made us dozens of teeny-weeny pancakes the size of coins. I had parties and cookouts, and we played croquet and badminton on the lawn. I don't recall my parents ever saying no to any of these plans. Incessant bangings of "Chopsticks" on the piano, pre-teen girls trying on my mother's makeup in the bathroom, the cat dressed up in doll's hats and booties: They took it all in stride, feeling that one of the delights of home ownership was the freedom to let a dozen noisy kids practice jitterbugging to "Hound Dog" late on a Friday night.

Everyone loved our house. I don't remember anyone ever remarking on its similarity to its neighbors. I'm not sure anyone really noticed it but me. I was >



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Terry's bedroom, exactly like mine, was from another planet: It contained a bed, a bureau, a fabulous electric train set

fascinated by it, and I liked going into other people's houses to check out the similarities. The picture window, the door to the attic, the distinctive half-wall to the kitchen—even the thermostats were in precisely the same place, in the hallway just outside the kitchen. The houses formed a small version of the Levittowns that we saw in aerial photographs years later, lined up in creepy anonymity like squares on a game board.

But what intrigued me was that they were also immeasurably different, not only in details but in aura—that indefinable character a house assumes, a distillation of the quirks and tastes and pretensions and hang-ups and backgrounds of the people who live there. The Worshels' was a thrilling mess, the Perciantes' was awesome in its fresh tidiness, the Fitzmaurices' antiques-filled living room seemed strange and grand. My friend Terry's bedroom, exactly like mine, was simultaneously from another planet: It contained very little but a bed, a bureau, and a fabulous electric train set. Only in our house was the thermostat painted to blend with the walls, because only my father knew you could do that, or cared enough, or, I realize now, had the invalid's leisure for such niceties.

Because, eventually, my father could hardly work at all. My mother went to her office job and came home tired at 5:30. My father sat at the kitchen table all day, smoking and coughing and listening to the radio. When I returned from school, we would talk, often about improvements he wanted to make in the house. He drew plans for an attached garage with a workshop, and upstairs, in the half-attic, a bedroom for me with a cozy sloping ceiling. Sometimes we would cook dinner together, if he was feeling well enough. I remember his brutal cough, his red face, the endless Camels no one realized he shouldn't be smoking. For a while he managed to work at a night watchman job—four to midnight—and I was alone for a couple of hours between his departure and my mother's arrival. I had my own key, the only kid I knew who did. I loved that after-school solitude: just me and the cat and a book. But I knew that it was one of the things that made my family radically different from my friends' families.

Then, of course, the day came that somehow, all through my childhood, I had known would come: My father didn't return home from one of his trips to the hospital. There was a wake, perhaps more horrible to me than any experience before or since: my father lying dead, as if carved from rock and then painted. I screamed when I saw him in his blue satin-lined coffin—and then realized that a dozen of my friends were sitting in chairs watching. I remember feeling simultaneously frantic with sorrow and deeply embarrassed. I was thirteen. At school I became known as "the girl who lost her father." My mother and I sold the house and moved into an apartment in the city.

The worst thing about moving away was that the cat disappeared on moving day, as if he couldn't bear to go, as if he loved prowling in the woods and catching chipmunks more than he loved his faithful family who had raised him from a kitten. I took the bus out there every Saturday morning for weeks afterward, calling him, searching the woods, asking the neighbors, but I never learned what happened to him. Losing him wasn't worse than losing my father, but it was something I could talk about, and cry over in public. His desertion almost broke my heart.

A few years ago I returned to the old neighborhood and drove down our street. There were no woods left. Our backyard adjoined another backyard, part of an immense quilt of streets and houses. The little trees I remember our neighbors planting were tall and noble. The weeping willow had become a monster, shading the whole yard, and the majestic old maple was still there, towering over all the other trees. But the odd thing was that the houses, after all these years, didn't look alike at all. They had been altered out of recognition, with a second story here, a front porch there, a sweeping curved driveway, an English garden, a multipaned bay where a picture window once stared out. Our house had acquired the garage my father always wanted and a big screened porch just visible in back. The Perciantes' house had a brick path and shutters and a woodshed; the Worshels' was hidden behind overgrown yews. Without the eye of memory, it was hard to see the ticky-tacky boxes. People who moved in recently may not even have been aware that they lived in one of those awful fifties developments, the kind that inspired a protest song about bourgeois conformity.

I parked the car and walked around the neighborhood, remembering things I had no idea were still stored in my brain, like the blistering hot day we planted the hedge (gone now) alongside the driveway, and the exact look of the fifties-geometric drapes that used to hang in our living room. I remembered Laura Mae's dog, Bouncer, a beagle who once bit my Uncle Frank in the leg. I remembered lying on the Perciantes' floor watching *Sergeant Bilko* and laughing until I thought I was going to throw up. I remembered that the full moon used to shine directly in the window of my bedroom, and that I tried to stay awake until it moved beyond the curtain and disappeared.

It really wasn't much of a house. I don't suppose I'd want to live in it today, and I've certainly inhabited more beautiful and better-designed and more dramatically situated places in which I've been just as happy. But that house, with its particular mix of bliss and loss, is the place in my head where I go when I need to pull comfort from the past. It was a house utterly without distinction except for what it gave to my family: a place of our own, a maple tree, a vegetable garden, a kitchen painted blue, and a chance to be—at least for a while, and at least in some ways—just like everybody else. ■

Kitty Burns Florey wrote the July 1993 Thoughts of Home essay "On Feeling Small" and has just published her sixth novel, Vigil for a Stranger *(Broken Moon Press). She lives in Brooklyn, New York.*

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BY CHRISTINE PITTEL

Country with character

Atlanta's Nancy Braithwaite takes the cute out of country style, using the simple forms of hunt boards and sawbuck tables in serene, spare rooms







Nancy Braithwaite, above left, hung graphic prints ato bathroom shutters that are never opened (above). To make a low bedroom seem taller, she took the canopy right up to the ceiling (left).

Atlanta decorator Nancy Braithwaite and her husband were newlyweds on a Nantucket holiday when they fell in love with four lightship baskets—each signed on the handle by the lighthouse keeper who had woven them from oak splints during his solitary vigil. The couple had no house, no furniture, no extra money, and no business buying four antique baskets for $2,500, so they left them behind. But they could not stop thinking about them. "That night at dinner we

Dusty colors—cinnamon, slate gray, and tobacco brown—sponge up and mute the light, creating shadowy corners and a mysterious aura that gives her interiors their sense of age

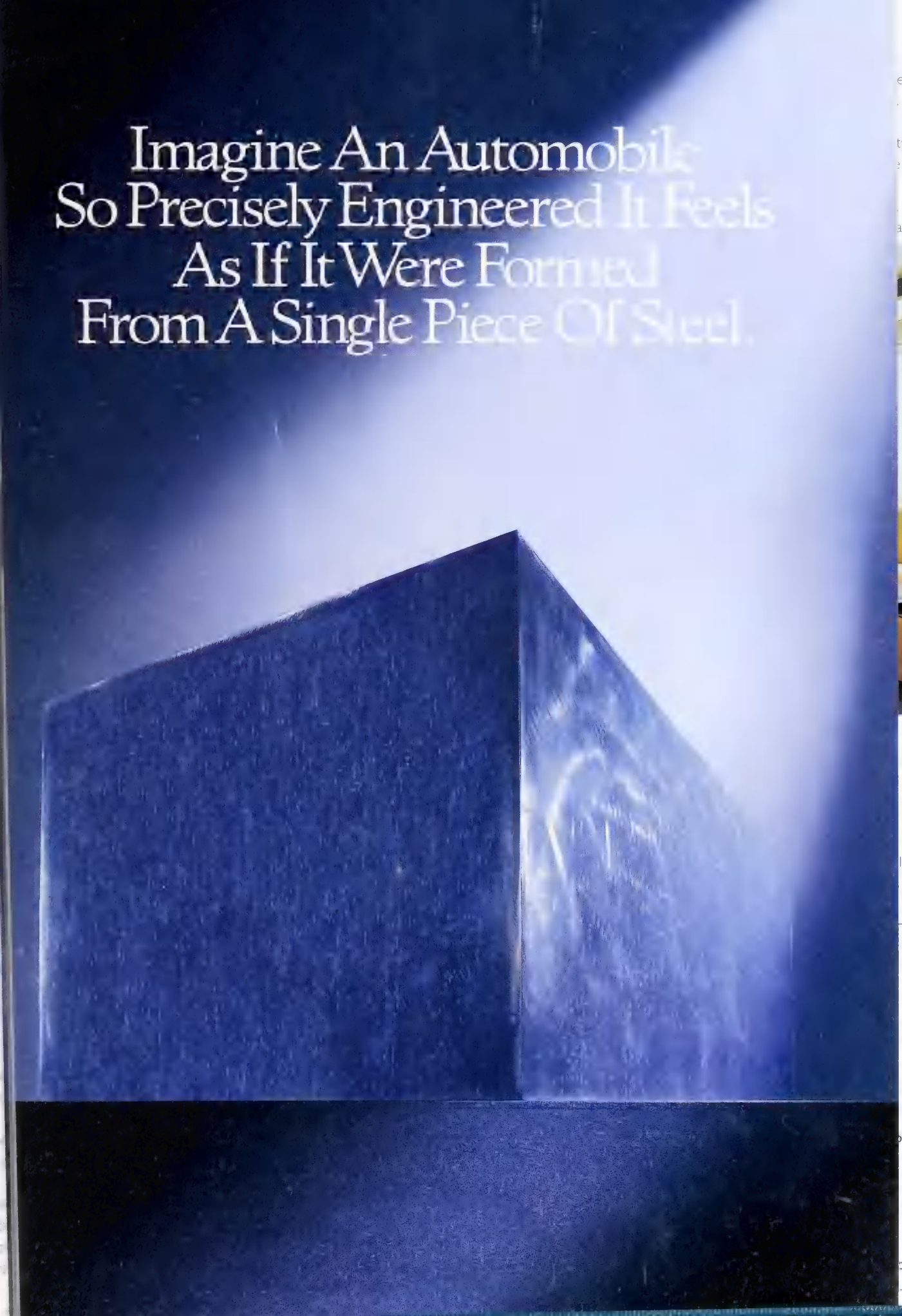
flipped a coin—heads we buy them, tails we don't—and it came up tails," says Braithwaite, who didn't let that stop her. After a quick call the next morning, the dealer came running to their ferry with all four baskets tucked under his arms. "Today, twenty-two years later, I can look at them and be just as happy," she says.

Braithwaite is [illegible] among decorators who sees the poetry in [illegible] ordinary things. The baskets that have been a lasting pleasure in her own house typify the American antiques she uses as touchstones in serene, spare interiors that have the power of an Evensong hymn. Wearing a white high-collared handkerchief-linen blouse and floor-length black linen vest over white linen pants, Braithwaite [illegible] a Puritan – except [illegible] sitting behind [illegible] table on wheels. [illegible] tables in her [illegible] where [illegible] color-coded [illegible] neatly filed in wicker baskets [illegible] industrial bakers' racks, and nubby [illegible] cloth upholsters the swivel chairs.

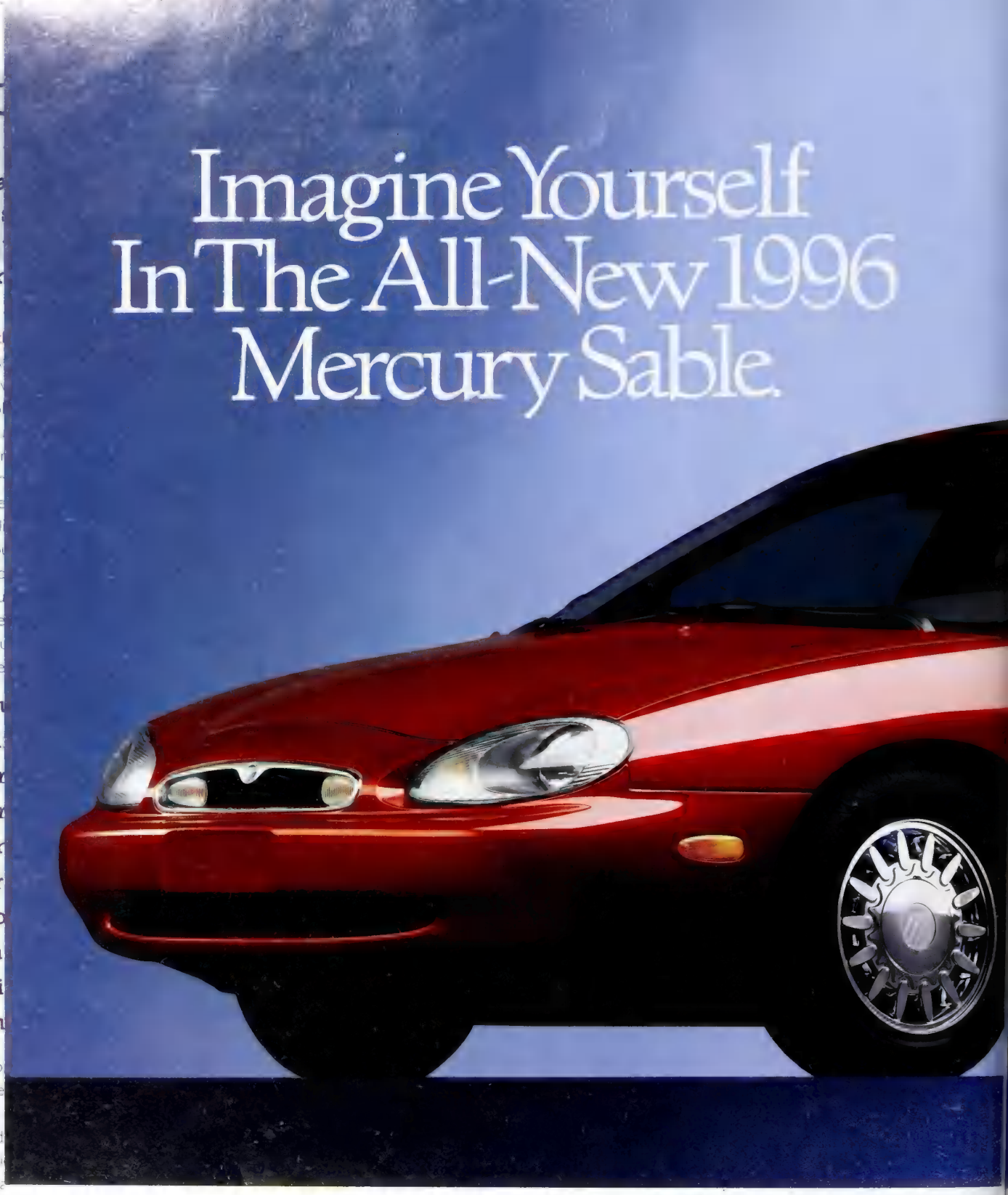
Her thoroughly modern office is the key to understanding what Braithwaite is really doing in rooms like those in her New England–style farmhouse (circa 1965) in the Atlanta suburbs. This is not a woman who's living in the past. Instead, she takes traditional furniture, rich with historical associations, and uses it in a modern way, concentrating on simple forms surrounded by space. "What I tried to do in my own house was take American country back to its roots as simple, straightforward, functional furniture. These plain painted pieces we revere today came out of necessity, because that was all country people could afford."

She achieves her effects by following an equally simple design process. "I like to deal with the architecture first, straightening out any flaws," she says. Verticality is her watchword. "If you have low ceilings, take the windows an doorjambs right up to the molding to pull the room up." Next she establishes a focal point Braithwaite built her own living room around a six-foot-long 18th-century sawbuck table, whic she surrounded with ample, curl-up-with-a-good-book sofas upholstered in creamy matelassé. Instead of cutting the table down to coffee-table height, she raised the sofas. "I like to scale things

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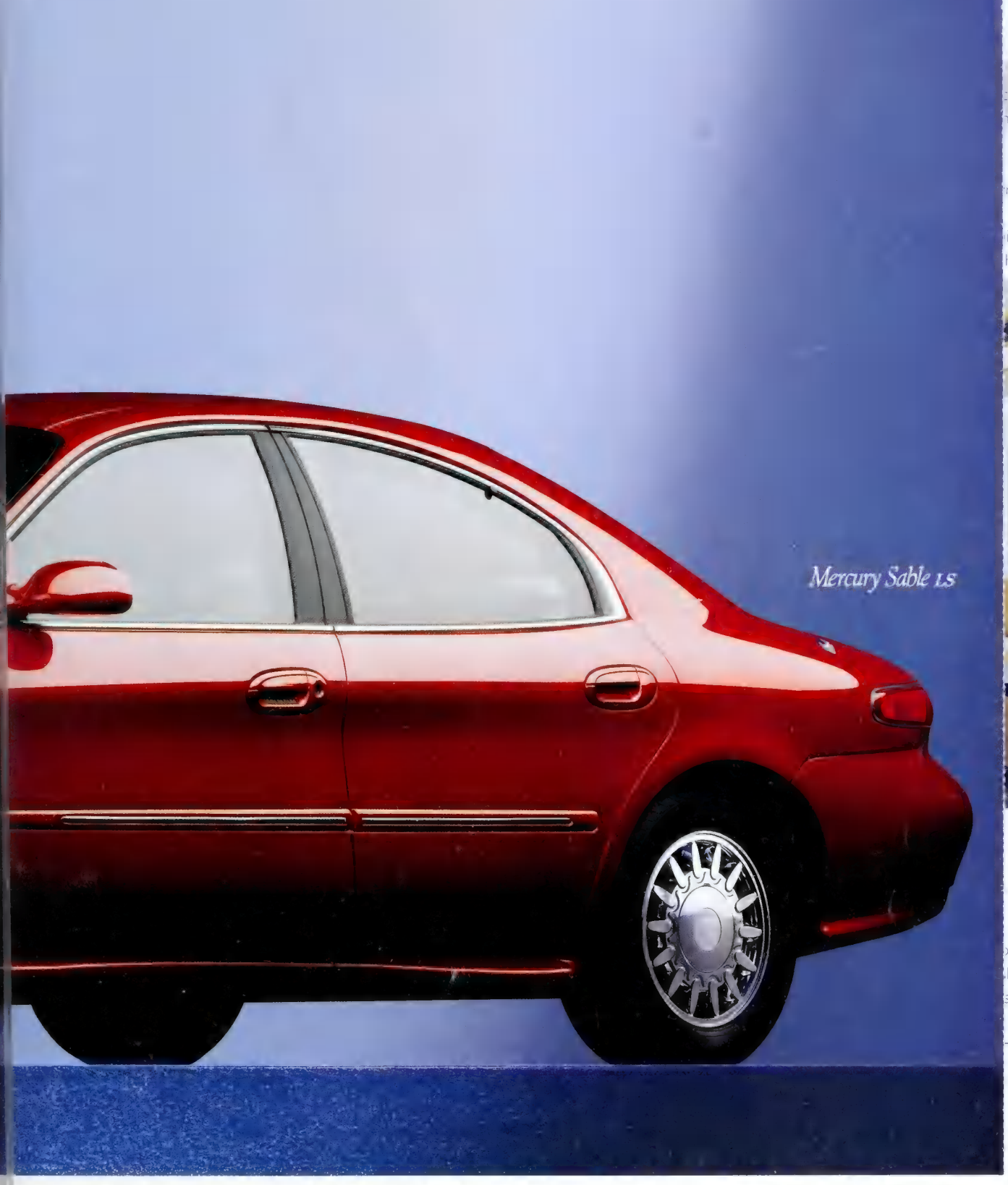
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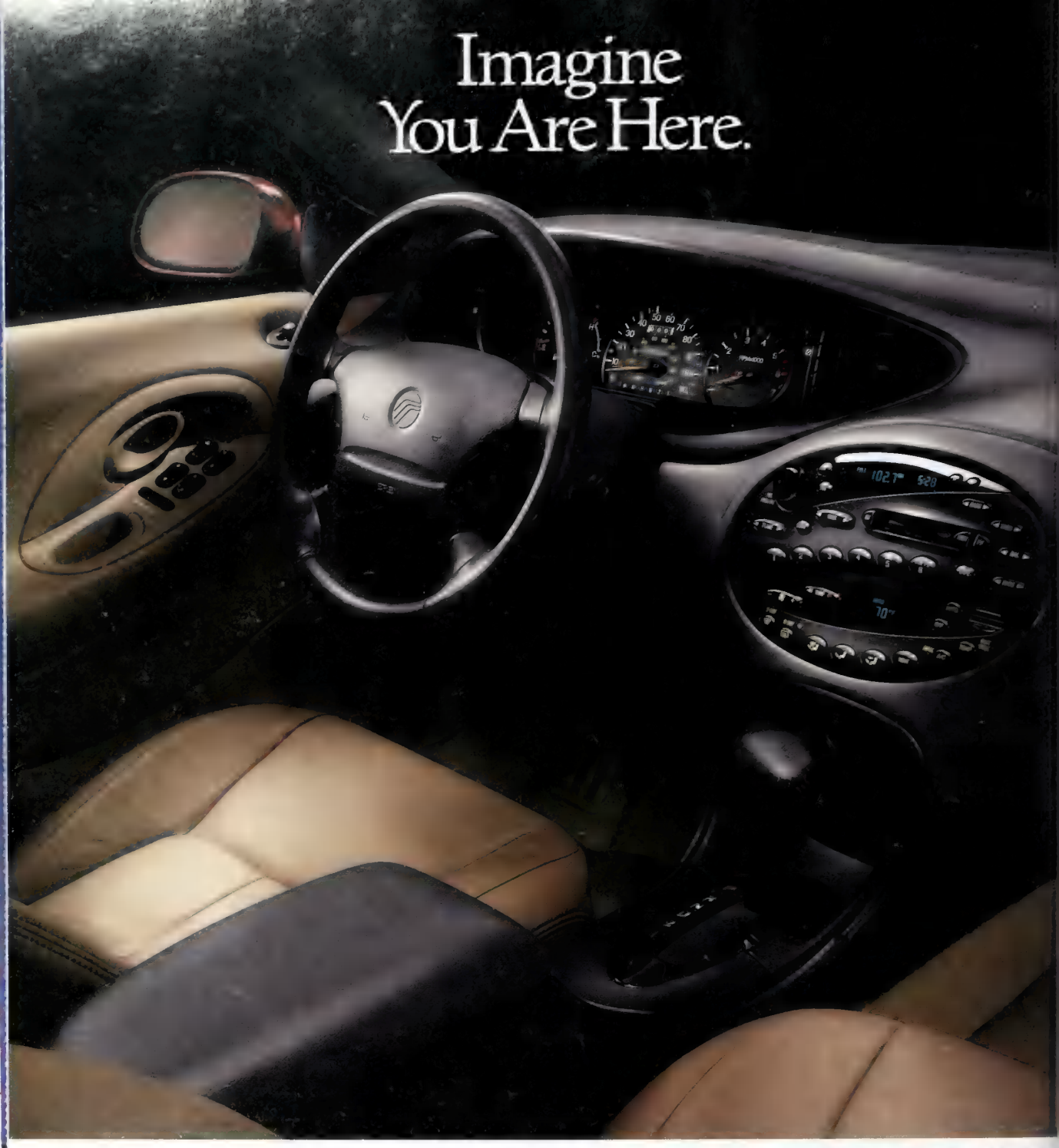


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up," she explains. "That gives the room power. I guess that's why fashion models are five feet, ten inches tall."

After choosing the upholstered furniture, which determines the comfort level and varies with how a room will be used, she picked out a few good antiques, like the tall Georgia hunt board at the window. "What I look for in a piece of furniture is integrity. Line and proportion are critical. If the legs have been shortened, don't buy it." The old burnished woods,

In her own living room, a six-foot-long antique table is surrounded with ample sofas. Instead of cutting the table down to coffee-table height, she raised the sofas. "I like to scale things up," she explains

worn smooth to the touch, lend a sense of authenticity. Walls painted the color of buttermilk bring out the patina in the wide-plank heart pine floor, salvaged from an old Georgia church. In the midst of all this solidity, a wrought-iron chandelier, sinuous and insubstantial as a line drawing, sounds a rare decorative grace note.

Not one superfluous object interrupts the clarity. She brings accessories in one at a time and then steps back, until the room holds her eye. "I hate layers and layers of accessories—like a woman who wears too much jewelry, trying to make up for something not there." Braithwaite's own coffee table is bare. "The room doesn't need anything else," she explains. "I had reached the power point. The most important thing I have learned over the years is when to stop."

By limiting her palette and substituting texture for pattern, Braithwaite composes a room into a seamless ensemble. Subtle sleights of color sustain the compelling Shaker-like simplicity. That buttermilk shade in her living room is really three washes of paint—gray over taupe over cream. "I like what I consider non-colors. When you look at them, you really do not know what they are." These dusty colors sponge up and mute the light, creating shadowy corners and a mysterious aura that gives her interiors their sense of age. In her rooms, the light is old. To offset the darkness she might hang billowing sheer white organdy at the windows. "Pattern can be wonderful if a room has no architectural interest. It will draw your eye and cover up a lot of flaws. But if you have a splendid room with great antiques, I'd rather look at them and not some flower print." On her overscale furniture, textured solids work better than patterned chintz

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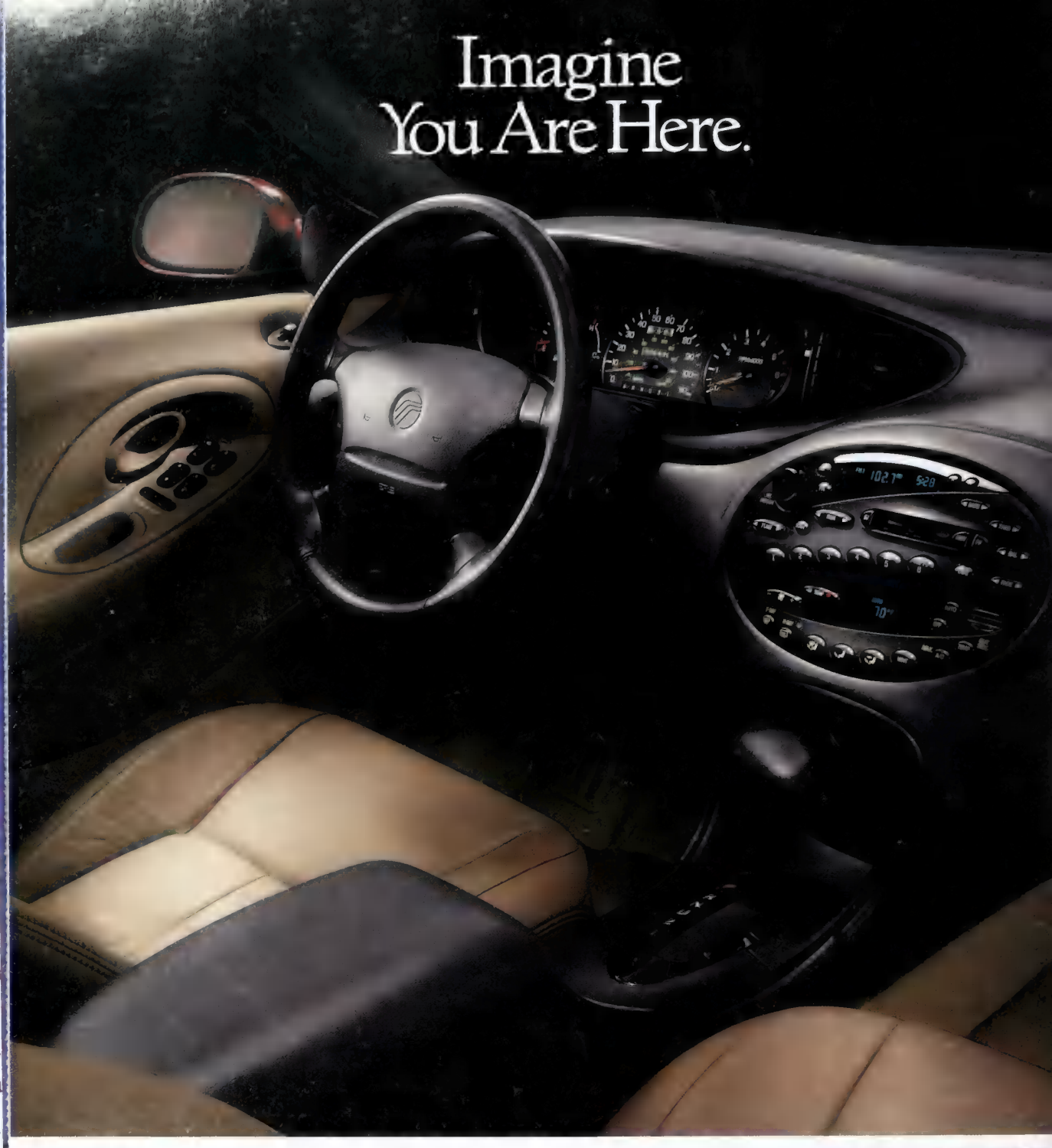
Braithwaite's own tranquil living room is the purest expression of her style—muted colors, texture instead of pattern, and a few sculptural antiques.

would. Burlap is an unusual choice for bed hangings, but the rough texture intrigues her, and lined with white linen it looks as elegant as expensive silk. Details are to be exactly right or it won't look like anything. You have to have a great deal of skill to pull that off." Braithwaite sighs. "It's hard to be simple."

MODUS OPERANDI

- Think twice before you put a chandelier over the dining room table. You'll usually want a centerpiece, and I hate to see the chandelier and centerpiece all in one line. I prefer adjustable low-voltage lighting in the ceiling, with those over the table on a different rheostat than the rest of the room so you can make the table slightly hotter and the periphery cooler, softer, darker.
- Don't place a piece of furniture so a guest has a spotlight on top of his head. Have rheostats on everything and different switches so you can alter the mood in a room with lighting. Make sure reading lamps have 3-way switches and can take at least a 100-watt bulb.
- Not all dining room chairs have to look alike. Pairs as well as single chairs—unlike matched sets—are easier to acquire, often less expensive, and can satisfy different style preferences, as well as tastes that may change.
- Floors have an enormous impact on a room. There's nothing more beautiful than an old wood floor, generally the wider the board, the better. But if you're stuck with brand-new 3-inch-wide oak floorboards, don't just pour on the walnut brown stain straight from the can. Add a bit of paint pigment to give it a little twist. Red will warm it up, black dulls it down, and green neutralizes it. Be wary of pickled floors. They usually turn out too white and hard-looking, and show heel marks.
- Pay attention to the views from one room into another. What do the doorways frame? Vistas are important. When you look down the hallway, where does your eye land?
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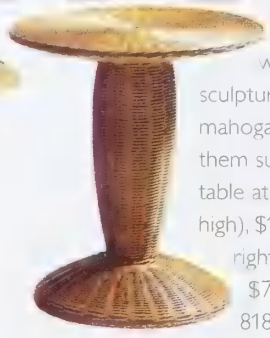
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BY KATHRYN BROOKSHIRE

At this year's International Contemporary Furniture Fair in New York, we queried the furniture makers, scrutinized their work—and rounded up nine of our favorite designs





Unlike most wicker tables, these sculptural pieces have mahogany frames that give them surprising weight: table at left (29 inches high), $1,336; one at right (24 inches), $700. At Patina Arts: 818-961-2471.



Create different looks with Ellipsis's maple Puret collection. Chair can be slipcovered (above, left) o dressed up with button-o panels, $595. Table turns into console (left, foreground), $1,360 Shelving unit, $2,270. Screen, $960—all with linen panels. At Intérieurs: 212-343-0800.





Inspired by the glamour of Hollywood, Dialogica's Lana (as in Turner) bed gives a tufted deeply padded headboard star billing, $4,000 for queen size. Call 212-966-1934.



The back and seat of Matthew Hoey's clever molded birch plywood chair reminds us of an apple peeling. Stackable, 20 colors, $245. At the Archive Shop: 800-355-1228.



Park Furniture's 614 storage unit is a nickel-plated square-tube frame with 14-inch-cube birch plywood boxes. Order from two tiers of boxes (as shown) to six tiers, from $900. At Limn: 415-543-5466.



Flexform's Zaza chair with a woven cane back is one of the sleekest rockers we've seen. Choose maple, walnut, or cherry, $941. At Palazetti: 212-832-1199.



We like Momus's maple Chat chair for its chunky Art Dec shape. Curved maple veneer back makes the chair look great from all angles. In velvety mohair (above), $3,860, or custom fabric $3,200. Call 313-998-0098.

For more details, see Reader Information



Use the handsome high-backed maple Santora Malone bench as a room divider or a cozy resting spot. Cushions covered in bark-cloth-pattern fabrics, $3,200. Call 201-865-2126.



Module's Scissor table adjusts from dining to coffee-table height and folds flat for easy storage. Maple veneer top, hard rock maple legs, steel tie rods, stainless-steel track system, $1,000. At ADSO: 415-626-4575.

GUESS
HOME COLLECTION



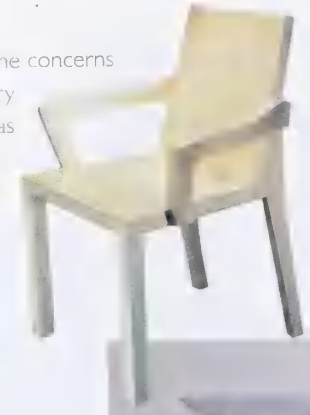
100% pre-laundered natural cotton

Macy's Bullock's

A few designers are having fun with conventional furnishings, giving a tasteful twist to the objects of everyday life



Comfort and durability were prime concerns for Dakota Jackson in designing his Library Chair. The maple-surfaced seat was intended for institutions, but is perfect for a home office, $875. Call 212-838-9444.

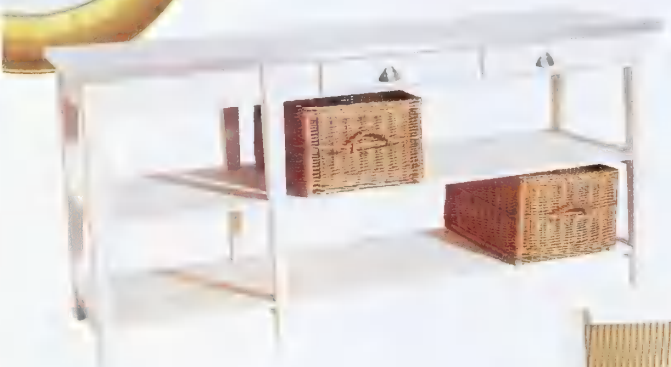




Briger Design's boldly striped wooden headboards are painted in custom colors. Blue-and-white is classic, but think hot pink-and-white for punch. Shown: twin, $1,080. Call 212-517-4489.

Gilded geometry: The Ciao Manhattan mirror by Hinson & Co. pairs a circular mirror with an oval frame, $2,850 for 39½ by 35 inches. Call 212-355-5099.

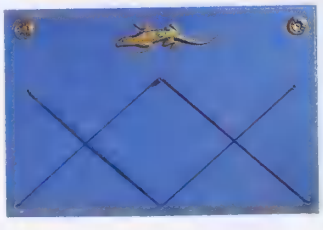




A stainless-steel top makes Kikkerland's farmhouse table ideal for kitchen duty. Open shelving is orderly with two wicker storage baskets, $2,550. At Van Tosh Design & Details: 404-233-3307.

Aniline-stained maple tables by Nicholas Simil take their cue from Henri Matisse. Abstract gestur shapes in solid color recall the cut-pape works of the early modern master, $1,140 eac At Frederick Williams: 212-686-642





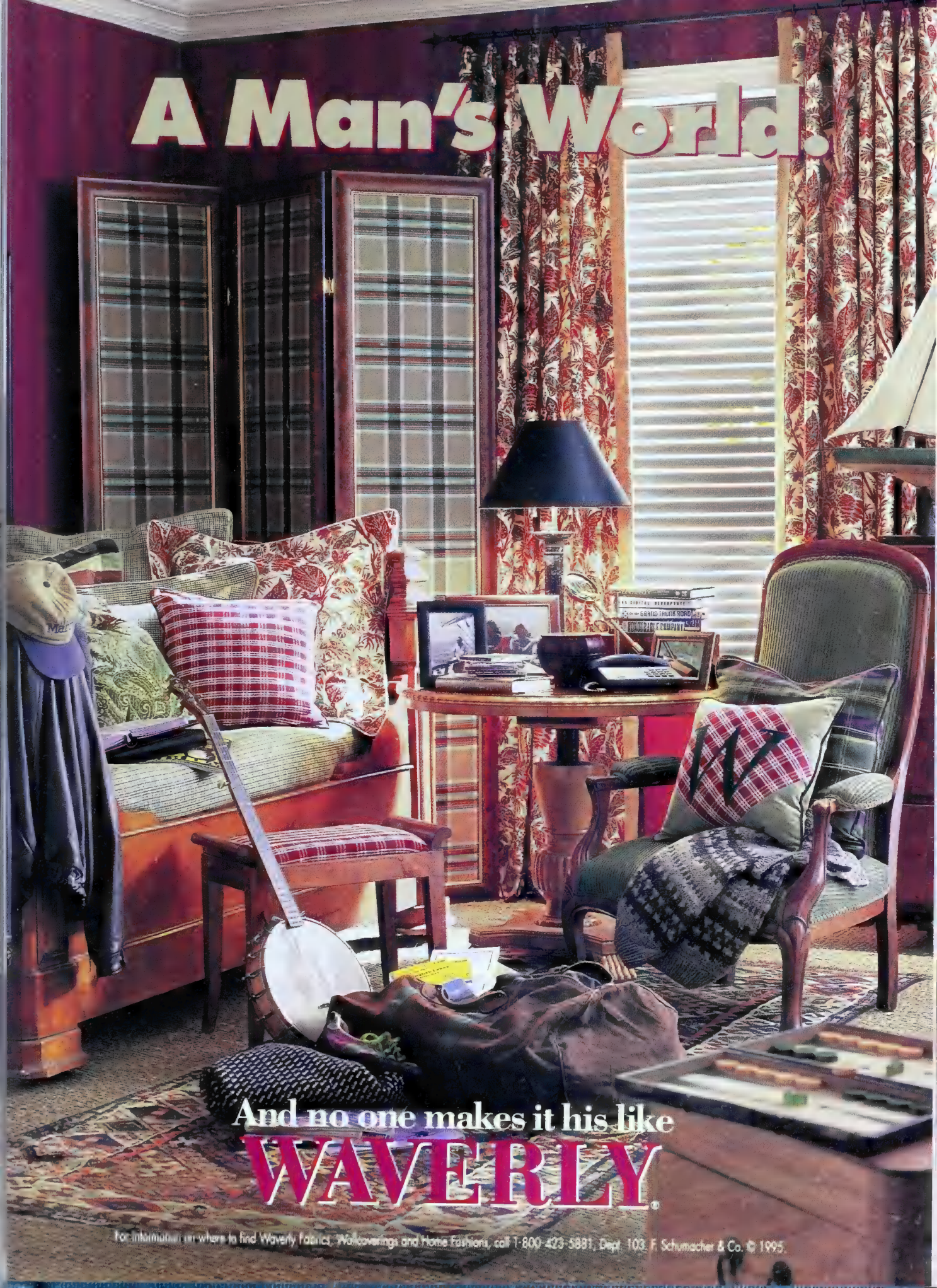
Landa Melrose's lacquered notice board in royal blue sports a golden lizard and roundels. Braided elastic cord keeps invitations secure. Choose from twelve natural and classical motifs, $62. At Patricia Melrose: 914-834-6336.



Ties replace drawer pulls on Cyrus Company Italia's clean-lined maple Trenta-cassetti chest, from $3,450. The Seduta Rossa chair from the same collection has a handy storage drawer below its red-velvet cushioned seat, $555. At [illegible] Store, 646-[illegible]. For more details see Reader Information.

Swedish-style straw-stuffed cushions are made from vintage fabrics as well as new textiles that just look old. Gingham, $55; linen stripe, $95; handwoven brown wool, $85. At Garden Atelier: 908-766-0680.




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BY ELIZABETH MAYHEW

Need to round out your holiday menu, but don't have time to make everything yourself? Ready-made smoked salmon hors d'oeuvres and lemon tarts come to the rescue



Serve Coach Farm's aged goat cheese green peppercorn pyramid with a crusty baguette and a hearty red wine, $9 for a 10-ounce package. For stores: 518-398-5325.



Satisfy your sweet tooth with these bite-sized tarts. They come in assorted flavors like lemon curd, cappuccino mousse, raspberry cheese, hazelnut ganache, and Linzer, $30 a dozen, plus shipping. From the Cook Inspired: 800-693-3342.



For a special breakfast, try light amber maple syrup drizzled over paper-thin crepes. The syrup and the crepe mix come from Vermont's Chateau Nicholas: syrup, $9; crepe mix, $5. Call 802-254-5529.



It's worth splurging on a sweet from New York's William Greenberg Jr. Brownies, $49 a dozen; cookies, $33.50 a pound. Call 800-255-8278.





Olives cured in extra-virgin olive oil with rosemary, dill seed, red pepper, and lemon zest are a staple at New York's Picholine restaurant. Diners were so crazy about the olives that the restaurant decided to bottle them, $9 a jar. Call 212-724-8585.



Wow your guests with hors d'oeuvres from Dufour Pastry Kitchens. Southwestern black bean, smoked salmon, Swiss and spinach, and Mediterranean shrimp puffs, from $7 a dozen. For stores: 212-929-2800.



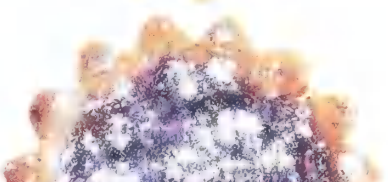


Unlike other granolas, Michaelene's are low-fat and packed with fruit. Mix Cheery Cherry or Blueberry Bliss granola into yogurt or milk for a healthy, easy breakfast, $5 for a 1-pound bag. Call 810-625-0156.



The mini-biscuit crackers from Seckinger-Lee are addictive. Available in cheddar and spicy jalapeño cheddar, $21 a tin. Call 800-998-9855.







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In the third place (note that the average luxury car ran out o places sometime in the previous paragrap is a new comfort-engineered bench sea Trimmed in leather, of course. This benc seat is also one of our new industry-exclu Easy Out Roller Seats.™ It can be easily raised up on wheels and mo into a choice of positions, or rolled back, lifted out and rolled away altogether to make room for more cargo.

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BY CHRISTOPHER HALLOWELL

East Coast Greenway

If bicycling between cities appeals to you, keep your eye on the progress of the East Coast Greenway, which will eventually connect Boston to Washington, D.C. Numerous towns and cities along the 600-mile corridor already have bicycle trails that trace abandoned railbeds, follow streams, cross college campuses, and skirt shopping malls. Gradually, these are being extended and joined into a unified trail system through the efforts of local volunteer groups. On October 14 a tranquil six-mile stretch in Connecticut, from Cheshire to Hamden, that follows the old Farmington Canal towpath is being officially dedicated as part of the East Coast Greenway (right).

You can now travel along 100 or so scattered miles of the East Coast Greenway. The bicycling is easy; much of it is off-road and all of it is on flat terrain. One popular section is the 10.5-mile Minuteman Bikeway between Cambridge and Bedford, Mass., that closely follows Paul Revere's famous route. Farther south, the B&A Trail occupies an old railbed for 13 miles from south of Baltimore to a few miles north of Annapolis, passing through wetlands, towns and subdivisions.



When the system is complete, bicyclists and others will get an unsurpassed view of the eastern seaboard's backyard along a sort of urban Appalachian Trail.

SALES

BY BETH SHERMAN

This month, sculptural furniture from artist Donald Judd, treasures at Divine Design, a fabulous SOFA, and more



"A good chair is a good chair," Donald Judd once said. Because he couldn't find one to his liking, the Minimalist artist began designing his own furnishings in the early 1970s—and many of these handmade pieces now punctuate Calvin Klein's new flagship store in New York. A selection of Judd's limited edition pieces are at A/D gallery in New York through December 2. Judd, left, who died last year, favored natural materials (white elm bed, left, $19,500), as well as aniline-dyed plywood and aluminum painted blood orange, traffic-sign yellow, ultramarine. Call 212-966-5154.

• Check out Divine Design '95, November 30 to December 5 in Los Angeles, where donated furniture, fashion, and one-of-a-kind finds are offered at reduced prices to benefit groups fighting AIDS. Interior designers from L.A. are creating vignettes (the inviting sitting room by Hendrix/Allardyce, right, from last year's event). Selected objects from each room setting will be auctioned, and there will be a "designer flea market" with donations from showrooms, manufacturers, decorators. Call 310-289-9950.

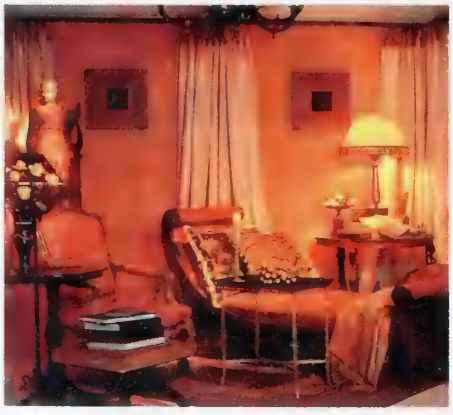
• Sanford Smith's Modernism Show celebrates its 10th anniversary in New York November 17 to 19. The show features furniture, decorative objects (silver plate Viennese coffee service from 1925, right), photography, and jewelry designed between 1870 and 1970, from 60 galleries in the U.S. and Europe. Call 212-777-5218.



• Attention all furniture fans! SOFA Chicago 1995, November 3 to 5, is an expo of sculpture, objects, and functional arts showing the work of 700 artists from 72 international galleries and dealers. Call 800-563-SOFA.

• See crafts by 99 artists at Crafts at the Castle, a juried exhibition and sale to benefit Family Service of Greater Boston, December 1 to 3. Call 617-523-6400.

• More crafts are on view at the American Craft Council's fair in Tampa Bay, Florida, December 1 to 3. Call 800-836-3470.



A LA CARTE

BY JANE ELLIS



Low-fat chocolate desserts? This may sound like an oxymoron, but with everyone trying to cut down on fat these days it's become the new challenge for pastry chefs and chocolatiers. How are the pros going about it? Alice Medrich, author of *Chocolate and the Art of Low Fat Desserts*, gives her desserts rich flavor by combining chocolate with cocoa and reducing butter and eggs. Vicki Wells, pastry chef of the River Café in New York, substitutes egg whites and meringue for butter and cream. Baker David Glass has won rave reviews for the deep flavor and bittersweet chocolate glaze of his Incredible Delicious All-Natural Reduced Fat Chocolate Truffle Cake, even though a slice has just 180 calories and four grams of fat. The six-inch cake serves 6 to 8 people, $7. To order, call 800-DAVID99.

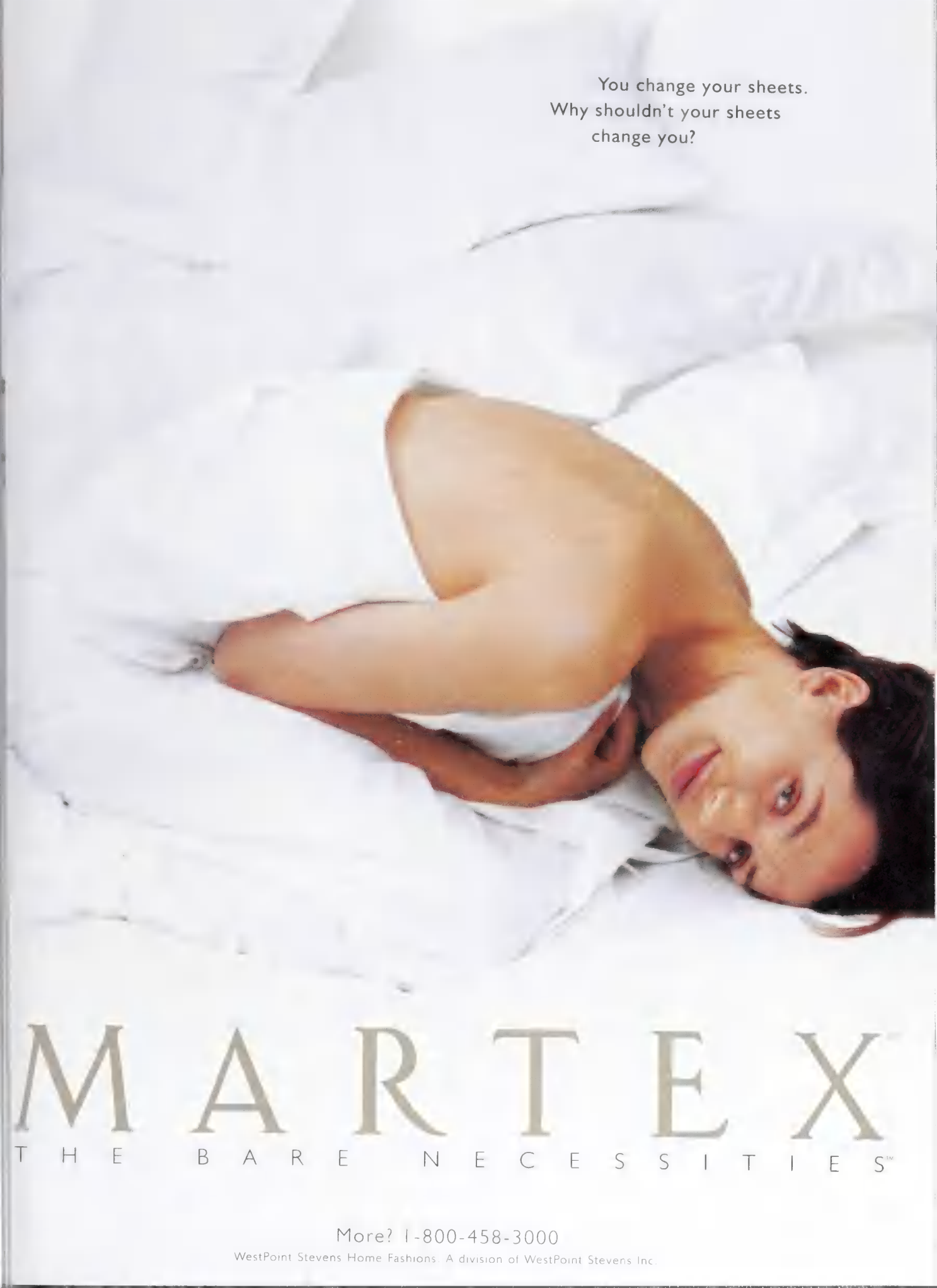
Pros answer your design questions

Q. I have a radiator in front of my window. What kind of window treatment do you recommend?

A. If you consider the radiator an eyesore, enclose it in a cabinet that comes up to just below sill height and runs the full width of the window. If the radiator does not extend the full width of the window, your radiator cabinet may also contain open or closed shelving. Use a blind, pleated shade, or sill-length curtain rather than a curtain that goes all the way to the floor.

—*Joel M. Ergas, ASID*

Need professional advice about a design problem? Call the American Society of Interior Designers, New York Metropolitan Chapter: 800-480-9699.

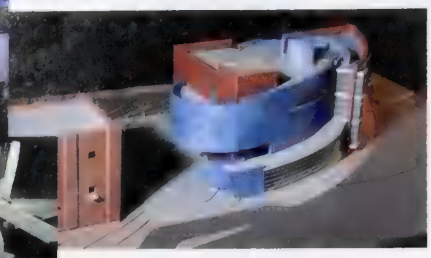

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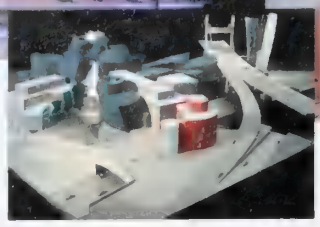
ARCHITECTURE

BY CARA GREENBERG

Three new museum buildings are lively complements to the art collections they will display







A museum springs to life in Miami Beach November 11, The Wolfsonian, devoted to modern-age art and design (top). Originally a Mediterranean revival-style storage warehouse, the 1927 building has been renovated by Miami architect Mark Hampton. The Wolfsonian's inaugural exhibit, "The Arts of Reform and Persuasion, 1885–1945," looks at how design helped people adjust to the modern world—for example, skycraper building blocks bringing the imagery of the metropolis into the playroom. Call 305-535-2622.

Baltimore's American Visionary Art Museum, the country's first museum devoted to self-taught or "outsider" art, is as unconventional as you wou expect it to be (on right). The local team of Rebec Swanston and Alex Castro linked a wedge-shape manufacturing building and a whiskey warehou from the turn of the century with a curved concre wall that swirls upwards. Opening November 24, t first exhibition, "The Tree of Life," features 400 tre inspired works of art. Call 410-653-5202.

Frank Gehry's newest masterwork (center)— twisting stone, glass, and titanium structure who towering roof is like a metallic flower caught in t act of opening—is under construction in Bilba Spain. Slated to open in 1997 as the latest branch the Guggenheim Museum, it will house importa American and European art of the 20th centu

SHOP

BY BARBARA B. BUCHHOLZ

A garden store grows in Chicago



Shops catering to garden enthusiasts have been sprouting nationwide, but until recently Chicago had few of its own. A prime reason: a harsh climate that makes gardening difficult. Now Elizabeth Beebe has launched a shop in the affluent suburb of Winnetka for those passionate gardeners like herself who persevere in spite of heavy clay soil and a short growing season. Her elegantly spare GreenHouse is stocked with antique urns, benches, and accessories to make outdoor spaces attractive year-round.

With walls painted to look like ancient plaster and an old building's Palladian windows, the long, narrow shop has the feel of an outdoor room. Tidy still-lifes of pretty pots and picture frames sit atop tables, architectural remnants are grouped on walls. Although the objects are diverse—including English wicker trolley baskets for toting tools ($225), a large three-tiered wooden plant stand from France ($4,200), and an American twig chair in green paint ($750)—they all are embellished with leaf or floral motifs. Beebe, who combs the eastern U.S. for her inventory, is delighted that customers use her finds indoors as well. GreenHouse, 897H Green Bay Road, Winnetka, Illinois 60093; (708) 441-8808.

IN THE AIR... In France, rooms are suddenly saturated with color, but the effect is seductive, not shocking. The reason: Paint is washed on, and fabrics are in soft, mellow tones of orange and yellow.

TEA

BY CHRISTOPHER PETKANAS

From gleaming enamel-on-steel kettles, to Paris's new interactive tea salon, there's a whole new world of options for devotees of the infused leaf



A rainbow of two-quart kettles from Le Creuset, $65 each. Call 803-589-6211.



Philadelphia is the place to be this fall for anyone interested in a "cuppa." An exhibit at the Philadelphia Museum of Art opening October 25 has as its subject tea-related objects by Michael Graves (a tea service by the architect, left). Local merchants are getting into the act with imaginative window displays devoted to the tea theme.

In Paris, Bernardaud, the venerable porcelain house out of Limoges, has launched a new-wave tea salon that allows customers to choose [illegible] their tea, but also the Bernardaud [illegible] which it is served—an experience [illegible] "traveling [illegible] style in a [illegible]" Among the most [illegible] models is the upbeat [illegible] striped Lipari (bottom), created for the salon by designer Olivier Gagnère, who also created the salon's powder-jade decor, the color inspired by a dessert he once sampled in Japa green-tea ice cream. Salon de thé Bernardaud Galerie Royale, 11 Rue Royale, Paris 75008.




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BY ERIKA LEDERMAN

There's no better place to start a shopping tour than King's Road, the spine of posh Chelsea. Pay your respects at Tricia Guild's temple of color (267-271 King's Road; 011-44-171-243-7300). Designers Guild is a world unto itself—a chintz-free zone of eye-popping fabrics, furnishings, and accessories. Wander through the newly expanded shop for wool blankets in saffron and indigo blue, Mediterranean-inspired hand-painted ceramics, chartreuse-checked Egyptian cotton sheets.

Cross the street to a very different state of mind. In a small cluttered showroom William Yeoward (336 Kings Road; 011-44-171-351-5454) offers wonderfully quirky interpretations of classic 18th- and 19th-century furniture.

Off to Knightsbridge, home of Harrod's and lunching ladies. Breeze by the cutting-edge fashions in Chez Joseph and head down to Maryse Boxer and Carolyn Quartermaine's basement housewares shop (26 Sloane Street; 011-44-171-245-9493). Boxer, whose sponged Petal Plates are bestsellers at Barneys New York, has just launched a line of intaglio and gilt tableware. Lining the walls are bolts of Quartermaine's luscious silks and crushed velvets printed with manuscript fragments in gold.

Sara Nickerson's tiny Myriad Antiques is nestled in Clarendon Cross (131 Portland Road; 011-44-171-229-1709). Devoted to the "useful object rather than the purely ornamental," Nickerson stocks antique agate doorknobs and Victorian bamboo wall-hooks, along with spindle-back chairs and painted garden furniture.

Designers and textile collectors make pilgrimages to Marilyn Garrow's shop in the village of Barnes, Southwest London (6 The Broadway, White Hart Lane; 011-44-181-392-1655), for Queen Anne embroidery, Italian cut velvet, and 19th-century French toile. A few doors down is Garrow's new bedroom showroom.

Farther along the road, Tobias & The Angel (68 White Hart Lane; 011-44-181-878-8902) brims with old wooden spoons tied with ribbon, baskets edged with rosebuds, cut-glass cheese domes. Simple handwritten tags—"a very useful storage bin made of enamel," "a very nice teapot"—add to the charm. ■

All around London, CLOCKWISE FROM ABOVE LEFT: William Yeoward; Tobias & The Angel; Maryse Boxer & Carolyn Quartermaine; Marilyn Garrow; Designers Guild; Myriad Antiques.

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Season's readings

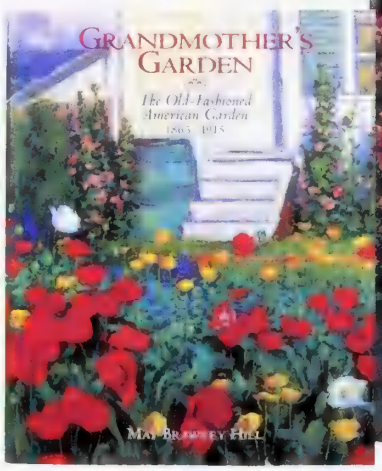
As Christmas draws near, bookstores overflow with tempting choices for everyone on your list

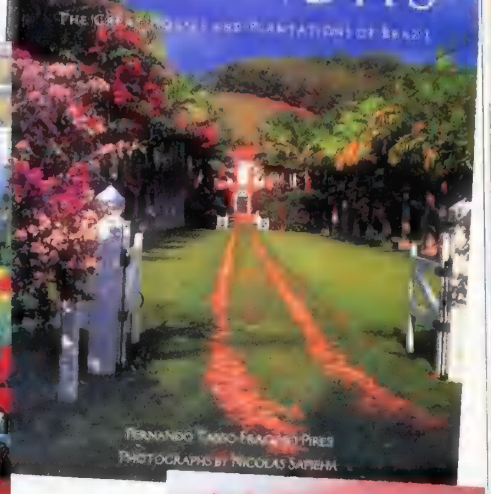
BY CECILE SHAPIRO

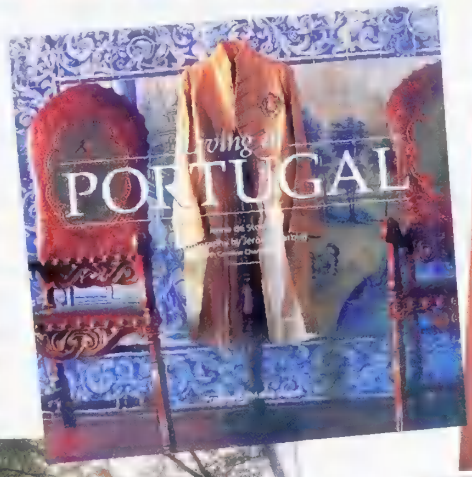
Before surveying some of the lavishly illustrated volumes on gardens, architecture, food, travel, and design offered just in time for Christmas giving, I want to note three unassuming little books that seem especially appropriate to the season. Two are collections of essays that focus on home; the third dwells in the home garden.

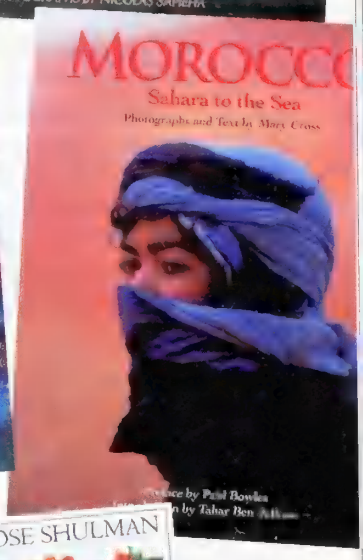
Thoughts of Home brings together 44 memoirs that originally appeared in House Beautiful in the section of the same name. (These are the pages I always read first.) The literate gems include one that begins with a Christmas tree in a Park Avenue apartment and ends with another tree a generation later. The rewards of a family's year in a truly terrible little house in Yorkshire are affectionately recalled. Memories of the 1940s spin off the Berkeley house where an artist and his family lived until it slid off its foundations. Read this before wrapping, but be warned: You may not turn out the light until dawn.

One of the authors in the collection called *Home: American Writers Remember Rooms of Their Own*, writes that "home" has long been his favorite word. Allen Garganus summons up his collection-filled house, whose objects include a life-sized plaster saint and any number of noisy old clocks, some of which eventually turn up in his novels. Other writers in this potpourri recall a particular aspect of a childhood home—a porch, a hall- >

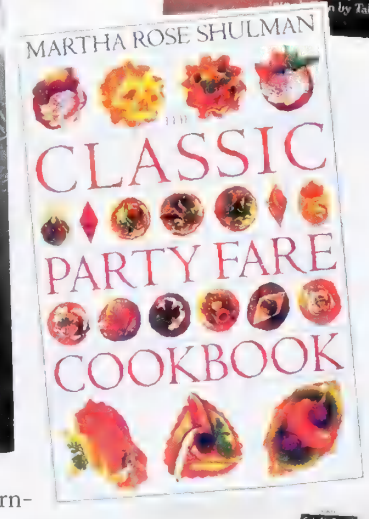














way, a living room, even a garage—where they stage the action with their idiosyncratic families.

In *Deep in the Green,* Anne Raver evokes many different houses and landscapes—the family homestead in Maryland, her apartment in New York, a rented place on Long Island. Raver's essays may appear to be solely about gardening, but she is often spinning tales about life on themes triggered by a garden. In one piece she puzzles about a Father's Day present, finally buying a *Clematis paniculata* instead of the shirts or ties she had considered. In another she plays with the notion of putting down roots—both her own and the garden's—in a rented cottage. Raver's witty riffs, which appear regularly in the *New York Times,* are entertaining even for nongardeners.

Now that so many Americans have rediscovered the rewards of native plants in ornamental gardens, books are appearing to help along the way. *The Native Plant Primer* by Carole Ottesen pictures an ample array—native flowers, shrubs, and trees—subdivided into regional categories. Ottesen makes it clear that native material requires less work. Climate, soil, and rainfall (or lack thereof) suit natives so well there is little need to water, spray, or feed plants. If you believe that presents should be useful, give this to the gardener in your midst.

Grandmother's Garden weaves together art, garden, and social history. Author May Brawley Hill discovered that the gardens celebrated in American paintings from the end of the Civil War to the first World War were nowhere studied or documented. These were the cheerfully informal plots of the American middle class, not the great estate landscapes based on formal models abroad. With the help of 19th-century paintings, some garden plans, and a host of popular gardening books (mainly written by women), Hill has resurrected these quintessentially American gardens. Not in any sense a how-to, her history, beautifully illustrated with reproductions of paintings as well as period photographs, can nevertheless be used as a source by gardeners tempted to re-create a patch of the past.

Every year there seems to be a run on a particular theme or idea, with various publishers launching books on the same or related subjects. This year several excellent large-format, extensively illustrated titles look at the architecture of the past 100 years. The first three help sort out the Arts and Crafts movement and those that followed it. *CFA Voysey* is a splendid celebration of the British architect who is today considered a foremost Arts and Crafts designer. Although he designed furniture, fabrics, and other household objects now being rediscovered, Voysey's name may not be familiar to most Americans. But echoes of his turn-of-the-century houses are at least superficially familiar in the half-timbered, asymmetrical stucco simulcra that flourished in prosperous American suburbs between the two world wars. Voysey held fast to the Gothic-based tradition of design and architecture championed by England's Pre-Raphaelites despite the incursions of Art Nouveau and Modernism.

The Mackintosh Style: Design and Decor examines once again Charles Rennie Mackintosh, the Scottish architect whose >

Chic Simple Cooking ***is a sturdy book with good-sized print and recipes that are complete on one page—no need to turn over a leaf with greasy hands***

inventions flashed brilliantly across the fin de siècle. Elizabeth Wilhide's picture-filled study, which follows a dozen or more books that have appeared on Mackintosh since his rediscovery in the 1970s, emphasizes his interior design and furniture as much as his buildings. She also appends two valuable lists: "Places to Visit" (in Scotland) and "Sources of Mackintosh Designs," including shops across the United States that sell reproduction Mackintosh objects.

The Arts and Crafts movement enjoyed a long run and a broad influence in England, northern Europe, and the United States between the 1870s and the 1920s. *Arts and Crafts Architecture* by Peter Davey illuminates this precursor of Modernism that affected the style of Frank Lloyd Wright and Greene & Greene as well as many vernacular builders in our country. The illustrations are admirable in this large book, which focuses on domestic architecture, although it also glances at multistoried urban buildings as well as professionally designed gardens and a few churches.

In *Modern House,* John Welsh maintains that with sixty or seventy years of history behind it, Modernism no longer makes a revolutionary aesthetic statement but is simply a choice of style among many available, such as Postmodernism or neoclassicism. Generous text and photography show Modernist houses built in a dozen countries in the last ten years along with earlier houses that Welsh sees as their prototypes. His acerbic critiques are knowledgeable, specific, and convincing.

American Masterworks: The Twentieth Century House selects outstanding private dwellings designed by our most applauded architects between 1908 and 1992. Although many of these influential structures have appeared in books and magazines before now, some will be new to most of us. I especially appreciated the extensive views of interiors, particularly when these include vintage photographs showing original furnishings. The choices have a certain logic of their own, moving stylistically as one inspires the next, with an informative text that helps the nonprofessional reader make transitions.

Los Angeles is a city that invented itself in the 20th century. In the process it embraced Revivalism (mainly, but not



only, the Spanish Mission style) as well as Modernism in its earliest manifestations. Via Tim Street-Porter's generous full-color photographs in *The Los Angeles House,* browsers can explore both the interiors and exteriors of houses designed by Frank Lloyd Wright, Irving Gill, Richard Neutra, Greene & Greene, Addison Mizner, as well as buildings by architects and designers whose names come less readily to mind.

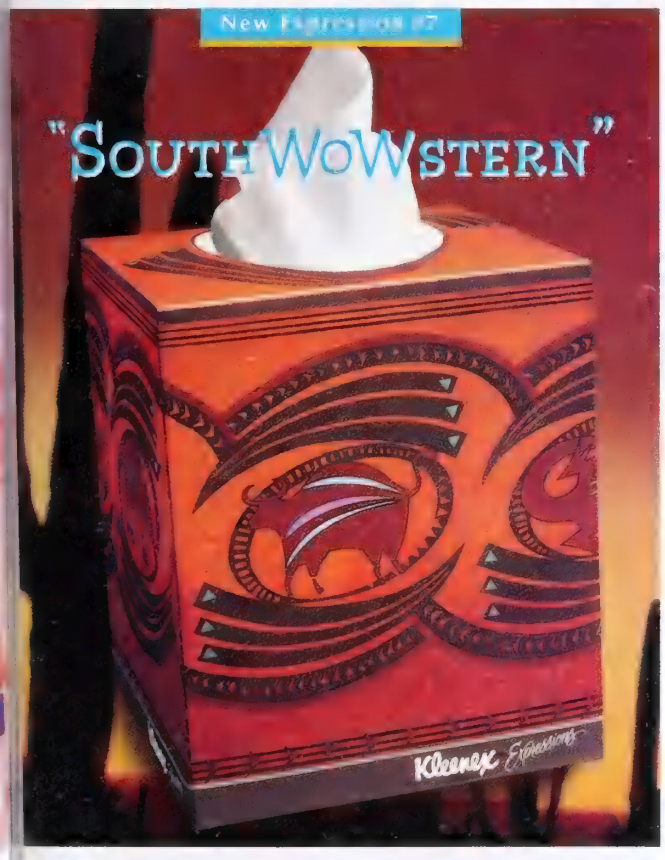
Going from the sublime to the delicious, let's step into the kitchen. The key word in *Chic Simple Cooking* is simple. Although the range of recipes parallels those in all-purpose cookbooks, starting with soups and proceeding to desserts, just a handful of dishes in each category is presented. There are about a dozen poultry recipes, for instance, plus ancillary preparations for stuffing or gravy, but these have the supreme advantage of using ingredients and equipment readily at hand and can be put together with skills already mastered by ordinary home cooks. Most important, the recipes I have tried are delicious. The caponata was the easiest and best I have ever made; the broiled flounder *à la moutarde* was tasty and a breeze to prepare. All this in a sturdy book with good-sized print and recipes that are complete on a single page—no need to turn over a leaf with greasy hands.

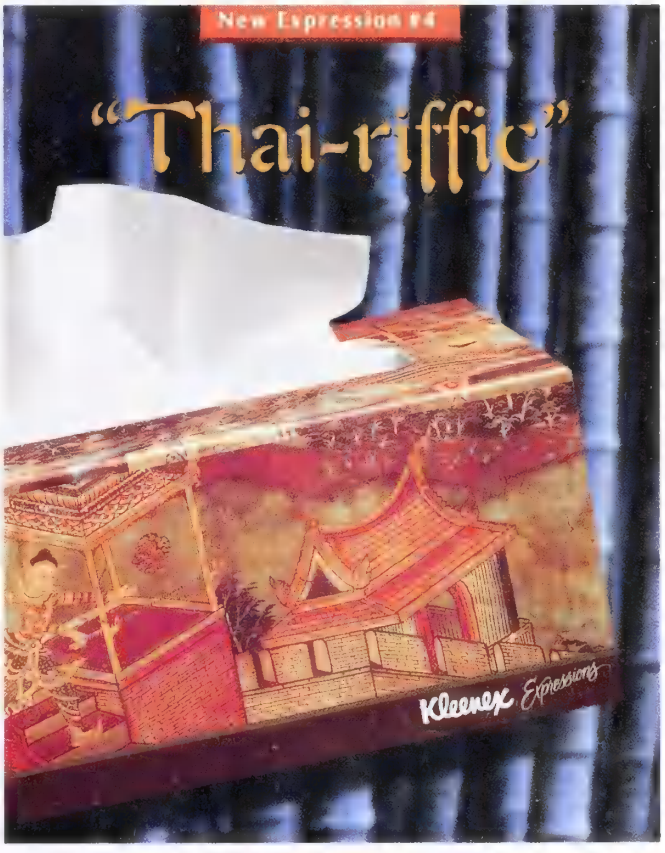
If you were having a cocktail party for fifty next week, what would you serve? What will your menu be for dinner for a dozen friends or a festive brunch for a crowd? Most of us hunt through cookbooks, sighing and juggling and inserting slips of paper to mark pages. Instead, you might try *The Classic Party Fare Cookbook* by Martha Rose Shulman. Her recipes are not uncomplicated, and they do require culinary skills, but techniques are illustrated and explained in a way that makes them accessible. Rich with ideas for all kinds of party foods, her cookbook is geared for quantity cooking—no more doubling and tripling recipes. The recipe for herb and rice *dolmades,* for example, makes about 80; you will get 120 *biscotti* if you follow instructions; 16 to 20 *pizzettas* can be rolled out from her basic dough.

Fresh ideas abound in *Roasting* by Barbara Kafka, a cookbook author who has long since proven her innovative expertise. Suggestions new to me include, for instance, roasting large cuts of swordfish steak, roasting vegetables from beets to parsnips to zucchini, and roasted fruit desserts. Even those who have been giving their oven active workouts for years will be delighted with the enthusiasm that allows Kafka to find new and often better ways to cook for family and friends.

Lushly illustrated books about foreign parts may tempt you to travel to the sights photographed, and can serve as guides before you go. Although too massive to take along, they depict villages or landscapes that enter your "must-see" notebook.

Writers' Houses hardly seems to fit this category, but so >





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Morocco: Sahara to the Sea *avoids famous tourist attractions, concentrating instead on landscape, cityscape, and most especially, the hard life of ordinary people*

many of the shrines are open to the public that they might make their way into the pages of your notebook labeled England, France, Italy, Scandinavia, and United States. The family home of Karen Blixen (better known as Isak Dinesen), a manor house in Denmark, exudes taste and calm; the farmhouse of Marguerite Duras in the French countryside is appealingly haphazard; the lakeside villa of Italian poet Gabriele d'Annunzio is both grand and quirky. Not every interior is revelatory of the author—the rooms of Ernest Hemingway and Mark Twain seem to me to miss their owners' essence—but such selections are more than compensated for by privileged glimpses of Alberto Moravia's sparely furnished beach house and Monk's House, Virginia Woolf's country cottage. Erica Lennard's lush photographs are accompanied by graceful biographical overviews of twenty authors.

The colorful photographs in *Morocco: Sahara to the Sea* reveal a country that seems extremely exotic to citizens of modern industrial societies. Mary Cross, who took the pictures and wrote the text, avoids famous tourist attractions, featuring instead the landscape, cityscape, and most especially, the hard life of ordinary people in every section of the country. I suspect that had there been color photography in biblical times, Morocco and its people would have looked much the same as they do when captured by Cross's lens.

Argentina: The Great Estancias is a travel book as well as a treatise on the architecture and design of that country's great estates. Extensive photographs show these Spanish-influenced places of the very wealthy in their surroundings, which include impressive river valleys, rushing streams, and massive mountains. We see interiors, courtyards, gardens in every province, all built by native Indians. The sense of limitless space (estates may run to tens of thousands of acres) and of class differences equally vast is pervasive.

Similarly, *Fazendas* focuses on the great houses of Brazil. Successfully colonized by the Portuguese in the 1500s, Brazil has a history that has alternately soared and sagged ever since as its sugar dominated the market or faded away, as gold mining competed for labor and land, as coffee was introduced and





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merchandised, as cattle-ranching thrived and declined. Most really ancient *fazendas*—the great plantation houses—have disappeared along with their economic base, but enough of the 19th-century residences built for the masters of the coffee and sugar plantations and cattle ranches remain to fill *Fazendas* with houses and gardens that show a beguiling culture and landscape often ignored by North Americans.

You could use *Living in Portugal* as a travel guide, because inns and restaurants are cited on its back pages and comments about places to visit are sprinkled throughout. But the book's true allure lies in the deeply informed text and ravishing photographs of exteriors and interiors, modest and grand, in tiny settlements and sophisticated cities. Since Portugal has a mild climate and the dollar is more valuable there than elsewhere in Europe, this may well set off a boom. Perhaps Portugal will be "home" this Christmas? ■

Cecile Shapiro has reviewed Christmas books in House Beautiful *for the past two years.*

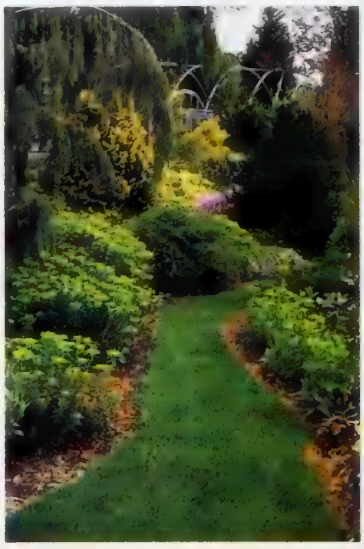
BOOK VALUE

Thoughts of Home, Reflections on Families, Houses, and Homelands from the pages of House Beautiful, edited by Elaine Greene (William Morrow, $25). *Home: American Writers Remember Rooms of Their Own,* edited by Sharon Sloan Fiffer and Steve Fiffer (Pantheon, $22). *Deep in the Green: An Exploration of Country Pleasures* by Anne Raver (Knopf, $24). *Grandmother's Garden, 1865-1915,* by May Brawley Hill (Abrams, $45). *The Native Plant Primer,* by Carole Ottesen (Harmony, $50). *CFA Voysey,* by Wendy Hitchmough (Phaidon/Chronicle, $75). *The Mackintosh Style: Design and Decor,* by Elizabeth Wilhide (Chronicle, $30). *Arts and Crafts Architecture,* by Peter Davey (Phaidon/Chronicle, $70). *The Los Angeles House,* by Tim Street-Porter (Clarkson Potter, $60). *Modern House,* by John Welsh (Phaidon, $70). *American Masterworks: The Twentieth Century House,* edited by Kenneth Frampton and David Larkin (Rizzoli, $60). *Chic Simple Cooking,* by Kim Johnson Gross and Jeff Stone (Knopf, $30). *The Classic Party Fare Cookbook,* by Martha Rose Shulman (Dorling Kindersley, $25). *Roasting: A Simple Art,* by Barbara Kafka (William Morrow, $25). *Writers' Houses,* by Francesca Premoli-Droulers; photographs by Erica Lennard (Vendome, $50). *Morocco: Sahara to the Sea,* by Mary Cross. (Abbeville, $50). *Argentina: The Great Estancias,* by César Aira; photography by Tomás de Elia (Rizzoli, $60). *Fazendas, the Great Houses and Plantations of Brazil,* by Fernando Tasso Fragoso Pires; photographs by Nicolas Sapieha (Abbeville, $65). *Living in Portugal,* by Anne de Stoop (Flammarion, $50).



Growth industry

Small mail-order nurseries, the mom-and-pop outfits of the horticultural world, have plants you are not likely to find anywhere else





BY LINDA YANG

"Five years of anticipation and five seconds of disappointment," says Philip Waldman describing the process of breeding rhododendrons. The owner of Roslyn Nursery, in Dix Hills, New York, who grows shrubs from cross-pollinated seed, often waits patiently for a new plant to bloom only to find that the flower is a color he hates. But disappointment doesn't stop Waldman. He keeps hybridizing. A dentist by profession, he now restricts his practice to half the week because gardening has taken over so much of his life.

"I started buying rhododendrons for my own garden," Waldman explains. "Then I began propagating under lights in the basement. Then in the garage." In 1980 he had so many plants he started selling by mail. By 1984 Waldman and his wife, Harriet, had bought three acres where they now propagate 2,000 varieties of plants in 21 greenhouses.

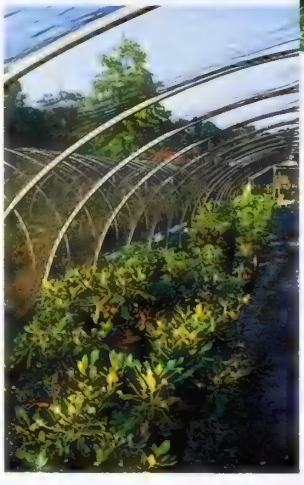


Waldman is one of hundreds of mail-order nursery owners who are deeply in love with the products of their toil. In telephone conversations with a half-dozen of these owners across the country, I found men and women who eagerly work ten-, twelve-, fourteen-hour days, seven days a week during the growing season. The owners are so passionate about their plants they may be a bit immodest when touting species they have discovered themselves or when exulting over varieties no one else supplies. But that's okay. Often these are the only sources for unusual or highly specialized plants like summer-blooming azaleas in lush colors, Jack-in-the-pulpits from Asia, newly hybridized hostas, rare oak trees, 200 species of magnolias.

Philip Waldman, who prides himself on offering a range of 700 rhododendrons not widely available, receives cuttings from admirers all over the country. "I could get crazy with so many new plants, but I only stock those I like and have grown in my own garden," he says. Rhododendrons he likes enough to offer in spring 1996 include 'Samoa,' a diminutive early-spring bloomer with bright red flowers, and 'Santa Fe,' which tops out at six feet with orange-rose blooms. Not surprisingly, azaleas, close kin of the rhodies, are another passion. "I love deciduous azaleas," he raves, reeling off several named for their months of bloom: 'July Jingle' (rose-pink flowers), 'July Jubilations' (red), and 'Sweet September' (clear pink), all in the 1995 catalog. But Waldman is especially proud of an "exceptional" low-growing azalea he bred for rock gardens, with large double white flowers and a two-foot-wide spread. Named 'Harold Epstein,' it honors the venerable 93-year-old former president of the American Rock Garden Society.



Across the country in



Nursery owners and the fruits of their labors, CLOCKWISE FROM TOP LEFT: Louisiana Nursery's Ken Durio pollinating a yellow clivia; a grassy path leading to a greenhouse at Plant Delights; Harriet and Philip Waldman of Roslyn Nursery with a new rhododendron hybrid; one of Roslyn's 21 greenhouses; Daniel Hinkley and Robert Jones in the perennial border at Heronswood.

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Tony Avent of Plant Delights has a hosta fixation: "Growing them is like eating potato chips. Try one and you can't stop"

Kingston, Washington, Daniel J. Hinkley of Heronswood Nursery is preparing for yet another expedition to Japan to collect native seeds. Hinkley is drawn to the Asian cousins of North American plants. "Maybe I will find something hardier. Or maybe more disease-resistant." Plants have long been a compulsion with this former teacher of horticulture, but now he also has "a keen interest in those not readily found in the trade." Hinkley's partner, Robert L. Jones, an architect, found the nursery business so compelling that he decided to pursue it full-time in 1994.

"I love marvelous woodland lords-and-ladies and Jack-in-the-pulpits," Hinkley says. "In our catalog we list seven *Arisaema* collected in Korea and Taiwan. And I am also trying to improve the hellebores. We listed ten this year, but next year maybe we'll have two or three pages." Hinkley is working on flower color, hoping for streaks in pinks, whites, and reds, but his dream is a hellebore with a black blossom.

The first Heronswood mail-order booklet in 1987 was about twenty pages. Now the catalog is more than 140, with over 1,500 plants, and it includes ruminations such as the one entitled "An Impolite Geographical Plea for Recognition," extolling the virtues of shrubs. "It's a shame how they're overlooked," Hinkley exclaims. "Plants like the variegated mock orange [*Philadelphus coronarius* 'Variegata'] are often an afterthought. But shrubs are the real workhorses of the garden. There is nothing better for framework, flowers, foliage, and form through all the seasons."

"This is something I was born to do," announces Tony Avent, co-owner with his wife, Michelle, of Plant Delights Nursery in Raleigh, North Carolina. His claim that he wants people to have fun browsing through his catalog can best be understood by reading about some of the nursery's recent hosta introductions: hosta 'Bubba' ("short and fat and has a little red neck") and hosta 'Elvis Lives' ("you gotta believe"). "I like to say that any plant that can't take a joke lands on the compost pile," says Avent, who has a hosta fixation. "You can't kill them, and growing them is like eating potato chips. Try one and you can't stop."

In 1988, after working as a landscape director for the North Carolina State Fair Grounds, Avent started a nursery at home and, as collectors do, quickly ran out of space. He now owns a 2¼-acre site with an inventory (5,000 plants at last count) artfully displayed for visitors. "My goal," Avent proclaims, "is to offer not only the best and newest, but also the unconventional—the weird ones that don't fit into the mainstream." Among those he calls "special fun"—not to mention "very strange"—is the Konjac voodoo lily *(Amorphophallus rivieri)*, whose five-foot-tall flower looks as if it's made of authentic purple vinyl, like a cheap car seat from the seventies."

Ray and Peg Prag of Forestfarm in Williams, Oregon, figure they "probably have more kinds of oaks than anyone else—maybe over 100." One of their favorites is the rarely seen western native deer oak *(Quercus sadleriana)*, endemic to the slopes of the Siskiyou Mountains. A wide six-foot-tall shrub with leathery evergreen leaves, it's "a relic in the fabled home of Bigfoot."

The Prags made their decision to start a nursery on a backpacking trip in 1972, when they were both students at the University of California at Davis, he majoring in botany and horticulture, she, in psychology. "We wanted to do something constructive, but also be in the country," Peg explains. Several years later, after the purchase of 30 acres of land, the nursery was a reality. The Prags' plant collection reflects personal interests that vary from handsome species with ethnobotanical (or medicinal) uses, like *Ginkgo biloba* 'Autumn Gold,' helpful in the treatment of circulatory diseases, to purely specimen plants, like the weeping silver linden *Tilia petiolaris*, described in their catalog as "One of the most beautiful of all large weeping trees."

The Forestfarm catalog, a half-inch-thick compendium with 3,000 listings in 346 pages, is somewhat intimidating, as befits a wholesale nursery. The Prags do sell plants retail, but only by mail. "To be able to do retail right you must be open weekends. But nobody here wants to work weekends," Peg says.

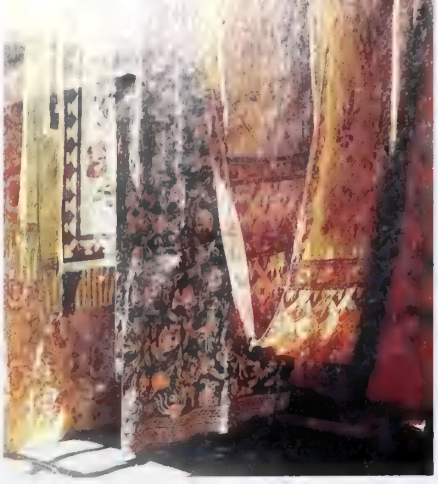
Then there is the modest 35-page pamphlet from Canyon Creek Nursery in Oroville, California. In 1985 John Whittlesey and his wife, Susan, started "with a truckload of plants and a six-month-old baby." From the original sixteen typewritten pages, their offerings grew despite trials by fire (a terrifying blaze in 1992) and ice (a destructive freeze in 1990).

As its name indicates, the Whittleseys' nursery lies on the edge of a creek beneath a canyon wall that soars some 400 feet. They have only 1½ acres of tillable land, but that's just fine, John Whittlesey insists, "since I don't want to get too big. I don't want to be a manager. And I do want to do all the propagating. I won't stock anything I'm not interested in myself." The Whittleseys have brought about 200 new plants to the American nursery scene, including the chocolate cosmos *(Cosmos atrosanguineus)*, which has rich maroon-crimson blooms and a chocolaty fragrance, and several *Euphorbias*, among them 'Cherokee' with gray green leaves and huge cylindrical yellow-green flowers. "Now I'm working on something really special," confides Whittlesey, a *Pulmonaria* called 'Leopard' with showy rosy-orange flowers that bloom for a long time. "I hope to have it in the catalog next year."

"Plants have fashions, just like clothes," says Ken Durio, in his rich southern drawl. An owner of Louisiana Nursery in Opelousas, Louisiana, he clearly finds amusing—if not a little ironic—the present lusting after such species as American beautyberry *(Callicarpa americana)* and Texas redbud *Cercis reniformis)*. These were the very plants he bulldozed forty years ago when no one wanted them.

In 1950 Durio graduated from Louisiana State University with a degree in landscape architecture. "But people thought that meant a guy who leveled building *(Continued on page 60)*


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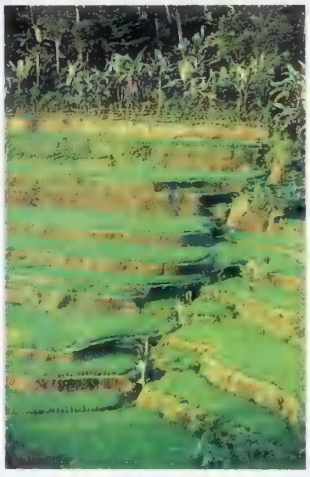


Treasure islands

A journey to track down Indonesia's best furniture and batiks leads to some of the region's finest sights









Sightseeing in Bali and Java, CLOCKWISE FROM TOP LEFT: **Batiks hanging in a gallery in Yogyakarta; chair frames at a Yogyakarta factory; grass baskets in the Amandari hotel shop; terraced rice fields in Bali; the temple at Borobudur.**

BY FRED R. SMITH

It was his sixth trip to Indonesia and John Rogers was on the trail of the Moko drum. He had often admired the ancient ceremonial pieces with hourglass shapes and bronze verdigris surfaces etched in runic symbols, but they are rare. So when he discovered a group of them at the Amanusa, a hotel in Bali, standing as drinks tables beside planter's chairs, he knew someone was making reproductions and he was determined to find out who. He wanted them as companions to the Colonial-style teak furniture he imports from Java.

Affectionately known to his staff and the U.S. as the Great White Furniture Hunter, Rogers has been importing furniture and accessories from Indonesia since 1992, when he sent home six shipping containers of handcrafted pieces. Three years later he filled forty containers for his warehouse in Southampton, New York. Last June I joined John on one of his semiannual safaris. Because he moves fast on these buying trips, I was aware that I might miss some of Indonesia's famous sights. But I also knew I would see some of the country's other treasures—its gifted craftspeople.

For ten days we traveled: to the beach hotels of Bali, the mountain artisan center of Ubud, the rice-field villages of the island of Lombok, the teeming Javanese city of Yogyakarta, home of batik-makers and furniture craftsmen. And we did manage to fit in a couple of sightseeing excursions, most notably to Borobudur, a magnificent 9th-century Buddhist temple complex on the island of Java. The exquisite sculptures lining the three miles of the temple's ascending terraces are among the glories of eastern art. Perhaps the genetic strain that produced these sculptures eleven centuries ago is present in the weavers, the batik-makers and the woodworkers who still produce the beautiful crafts of Java to this day.

We visited only three of the 13,000-plus Indonesian islands that stretch from west of Singapore to the middle of New Guinea, straddling the equator. If you can imagine the 3,100-mile archipelago as the silhouette of a reclining mermaid, Bali would be the pearl in the mermaid's navel. What is now Indonesia was dominated by the Netherlands for 350 years, beginning in the late 16th century when the United East India Company first began importing cloves, nutmeg, and cinnamon from the Spice Islands, as they were called.

We began our tour at the Bali Oberoi, the hotel that helped start the Bali renaissance in the late 1970s and the subsequent surge of tourism to this exotic island. The Oberoi is like a perfect >

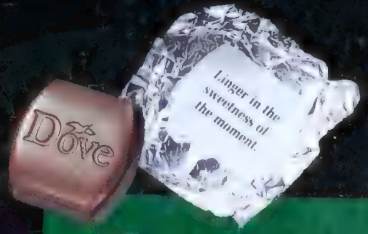
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The fifteen-mile road to Ubud is one enormous bazaar with open-front shops spilling wares onto the roadside

Balinese village, with thatched-roof lanais and villas set in fifteen acres of gardens far away from the other hotels of Legian Beach. The hotel has the simply furnished interiors—teak tables, cane chairs, and chaises—that we associate with Dutch and British Colonials from Delhi to Singapore, Jakarta to Sulawesi. Australian architect Peter Muller established the Oberoi style—no steel and glass, no building higher than a palm tree—that has been emulated by many of the new resorts lining the southern coast of Bali near the capital city of Denpasar.

At the Oberoi, as everywhere on Bali, I was always aware of a languid tropical tranquillity. Fountains, exotic bird calls, rustling palms and banana leaves, the aroma of frangipani and tuberoses, all lend a seductive air. You long to wrap yourself, like the slim, ever-smiling Balinese, in a simple cotton batik sarong instead of the stitched-up clothing of the West. You long to slip off your shoes as they do before entering a house or a shop, to feel underfoot the coolness of bare teak or mahogany, woven matting or marble.

Bali's neighbor island of Lombok is a gentle place, not yet crowded with tourists. The people of its villages make handsome pottery, ikat fabrics, and other crafts that John is always looking for. Early one morning we took a twenty-minute flight across Lombok Strait. The calm sea was filled with banana-shaped fishing boats, their pastel sails hoisted, returning with the early morning catch. The island is a giant mosaic, its rice fields and banana and coconut plantations a hundred shades of green beneath the towering volcano, Gunung Rinjani, the second highest in Indonesia. Life on Lombok moves at the pace of the *cidomos*, little two-wheeled, six-seat carts pulled by pony-sized horses—the island's principal transportation. In the future, residents say, Lombok's splendid white beaches will be lined with resort hotels as is the southern coast of Bali, but for now it is a rural idyll.

On an earlier scouting trip, John had seen an unusual table with a removable tray top in an airport shop. Questions about the manufacturer had led him to Haji Murad, who makes decorative accessories from the leaves of palm trees. In Murad's workshop on Lombok the leaves are dyed in deep greens, browns, purples, and reds, then cut and glued in a patchwork pattern to bases made of palmwood.

At Haji's little compound in Jangkuk, a village of whitewashed cottages, we found finished samples of the new designs that John had sketched and faxed ahead: large trays, place mats, boxes, mirror frames, square trunks, round and oblong tables. On his first trip to Murad's factory, John had seen steamer-trunk-sized tables with cowrie-shell outlines around the patchwork and had asked that the shells be eliminated from his orders as too showy and cute. Now he was pleased with the samples, but asked Haji to darken the pink cast of the red dye and to double up on the acrylic coating to prevent any possible rub-off of color.

The next day, back on Bali, we hired a driver to take us to Ubud, to tour the crafts galleries. The fifteen-mile road is like one enormous bazaar, with village abutting village, and open-front shops spilling wares onto the roadside. The village of Batubulan specializes in stone sculpture; Celuk in gold and silver; Sukawati in painting and textiles; and Mas in woodcarving and furniture. To our great delight, it was Kuningan, the happiest and most colorful festival in the Balinese Hindu calendar, and the roads were lined with women in the glorious handwoven silk-brocade sarongs reserved for temple days. Balanced on their heads were towers of fruit and flowers piled on graceful carved wood temple-offering pedestals. John thought these pedestals, made taller, would be perfect chair-side tables and made a note to have them copied when we got to Yogyakarta.

We had lunch that day at the Amandari, acclaimed as one of the most beautiful hotels on Bali. The Amandari sits on the lip of the green gorge of the Ayung River amid terraced rice fields. Its thatched-roof open-air restaurant overlooks a swimming pool contoured like the surrounding rice terraces.

The hotels of Bali may resemble traditional villages, but the hotel shops—showcases for the finest Balinese wares—look like museums. All three of Bali's Amanresorts—the Amandari, the Amanusa, and the Amankila—have gift shops in which the selections are, frankly, more expensive than comparable items you will find if you dig around the shops and market stalls. But the Aman buyers have a selective, curatorial taste, and the wares in the shops are an education in quality: silver and gold jewelry, antique carvings, finely woven grass baskets, cotton and silk batik lengths, intricately woven ikat fabrics.

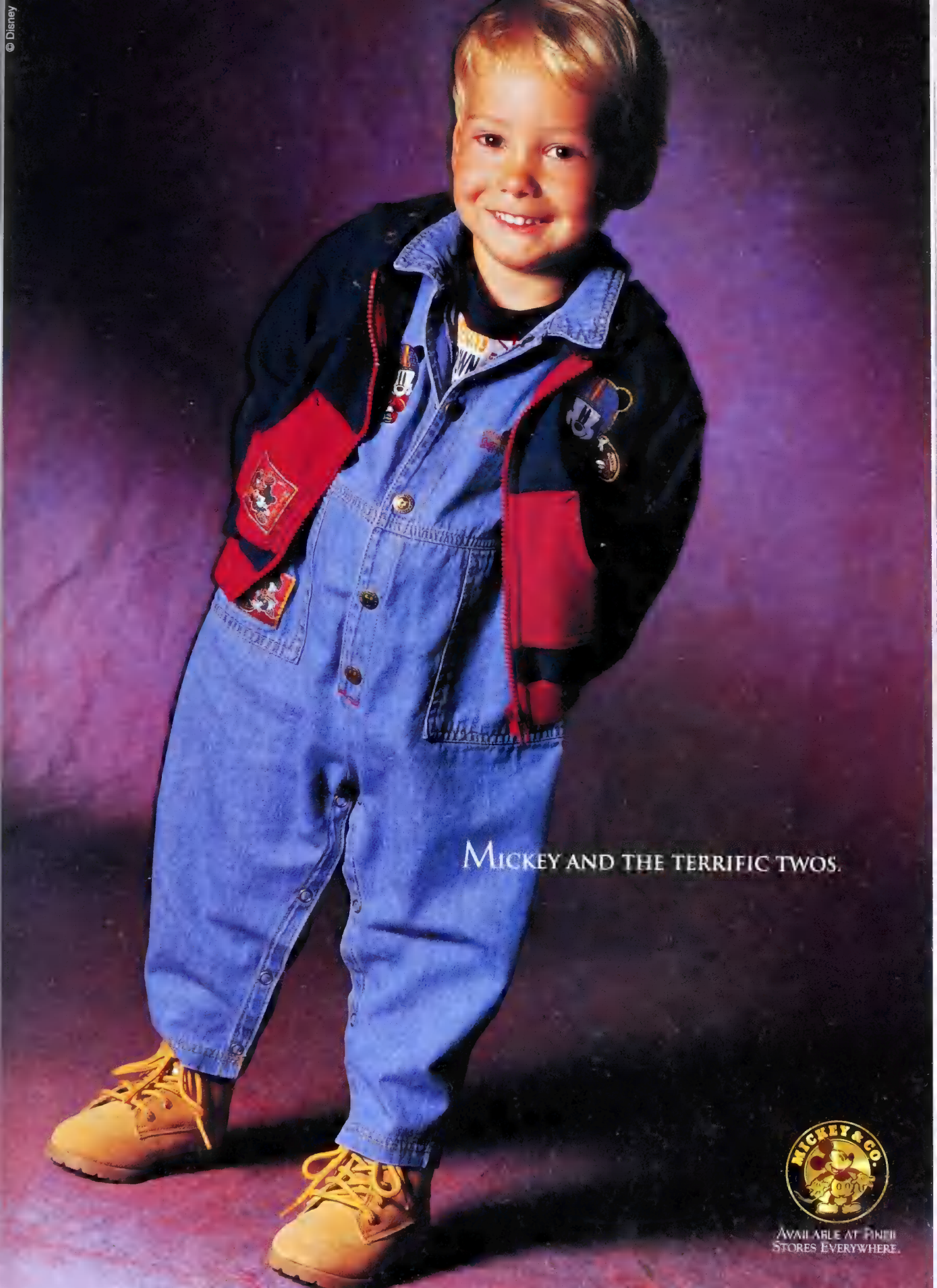
Here, at last, in the Amandari shop, John found Moko drums in three different sizes and was told that they were being replicated in the village of Klungkung in eastern Bali.

The Central Javanese city of Yogyakarta is an hour's flight and a world away from Bali. The roofs of the houses are red tile rather than thatch, the hotels more big-city-commercial than resort-like, the traffic a Gordian knot of minibuses, cars, bikes, motor scooters, and thousands of three-wheeled bicycle-taxis called *becaks* (pronounced BET-chak). But the people of Yogya (JOGE-ja), as it's called, share with the Balinese a deep creative spirit.

The greatest Javanese architectural legacy, Borobudur rises on a green plain ringed by mountains only a half hour from Yogya. Completed in the 9th century, it is as majestic as Cambodia's Angkor Wat. From the air its pyramid forms an enormous geometric mandala. On each of the ascending terraces, serene statues of Buddha, many of them under bell-shaped stupas of latticed stone, face the points of the compass. A tour past magnificently executed stone carvings traces the Buddha's journey to Nirvana.

One morning when John was out scouting, I hired a *becak* driver to peddle me to the batik-makers' quarter around the *kraton*, the sultan's palace, where >

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there are dozens of shops, factories, and studios. At the workshops behind each gallery, women were applying delicate traces of melted dye-resistant wax with a styluslike canting instrument to lengths of cotton, and men were hand-blocking wax patterns with blocks called *caps*. The process of repeatedly waxing, dying one color, then waxing and dying another is slow, and some batiks take months to make. Everywhere I looked, batik was on colorful display, with prices for three-meter sarong lengths varying from $10 to $1,500, depending on intricacies of design and color and how long it takes to produce. One of the most creative batik manufacturers is Ardiyanto, at JL Magelang KM 5.8. on the road to Borobudur, who has 1,200 employees making very contemporary batik fabrics and beautifully finished tablecloths, mats, and napkins. One writer described him as the Laura Ashley of batik.

For the next three days, John and I toured antiques shops and furniture-makers with Aryanto, a local Yogyan who has what he claims is one of only 750 cellular phones in all Java, an island of 108 million people. Yanto, as he's called, has been John's Java-based shipping agent and quality-control chief since 1992. They met on John's first trip to Java, when he was searching for someone to copy a Burmese British Officer's chair with curving arms. Six that he had found in upstate New York were such hits in his Southampton shop he wanted more of them.

Yanto introduced John to an antiques dealer who also made furniture just outside Yogya. And in rapid sequence those first chairs have been joined by an entire Colonial furniture collection. The business has grown too rapidly for only one maker, and in preparation for John's visit last June, Yanto had given two new furniture factories samples to copy. At an open-air shed we watched a group of young men carving fine-grained teak with rapid dexterity—the graceful arms of chairs and the elaborate backs of Regency-style daybeds—while another group wove the cane of reclining chaises. This is a land where everyone seems to be trained from childhood to carve by hand or to weave.

Our last stop was in a banana grove near Borobudur at the workshop of John's first furniture maker, a round little man named Ndirung. A prized fighting cock strutted under a bell-shaped rattan cage before rows of Regency-style side chairs, lined up and ready for shipment. As a tray of chilled Aqua Water bottles and cans of Coca-Cola was passed to visitors, young workers brought out a collection of newly completed furniture for John's inspection. Among them were two particularly imposing armoires, the door panels decorated with carved medallions and sunbursts. "I love things like this," said the furniture hunter, rubbing his hand over the superbly crafted carving and thinking of what a hit the armoires would make back in the States. ■

Fred R. Smith writes on travel, architecture, and design.

For more details on hotels and airlines, see Reader Information

IN THE GARDEN

Continued from page 54

lots and hauled dirt," he explains, so he started a nursery, influenced by a professor from L.S.U. who loved native plants. "It took several years to accept the fact that we couldn't sell natives because the locals wanted only common boxwood."

Now, as more gardeners pine for plants they are not familiar with, Durio and his wife, Belle, with sons Albert and Dalton, revel in propagating native specimens on their 56 acres and shipping them off by mail. "Magnolias are our favorite group and we grow more kinds than we can list in our catalog." (They limit magnolias to seventeen pages.)

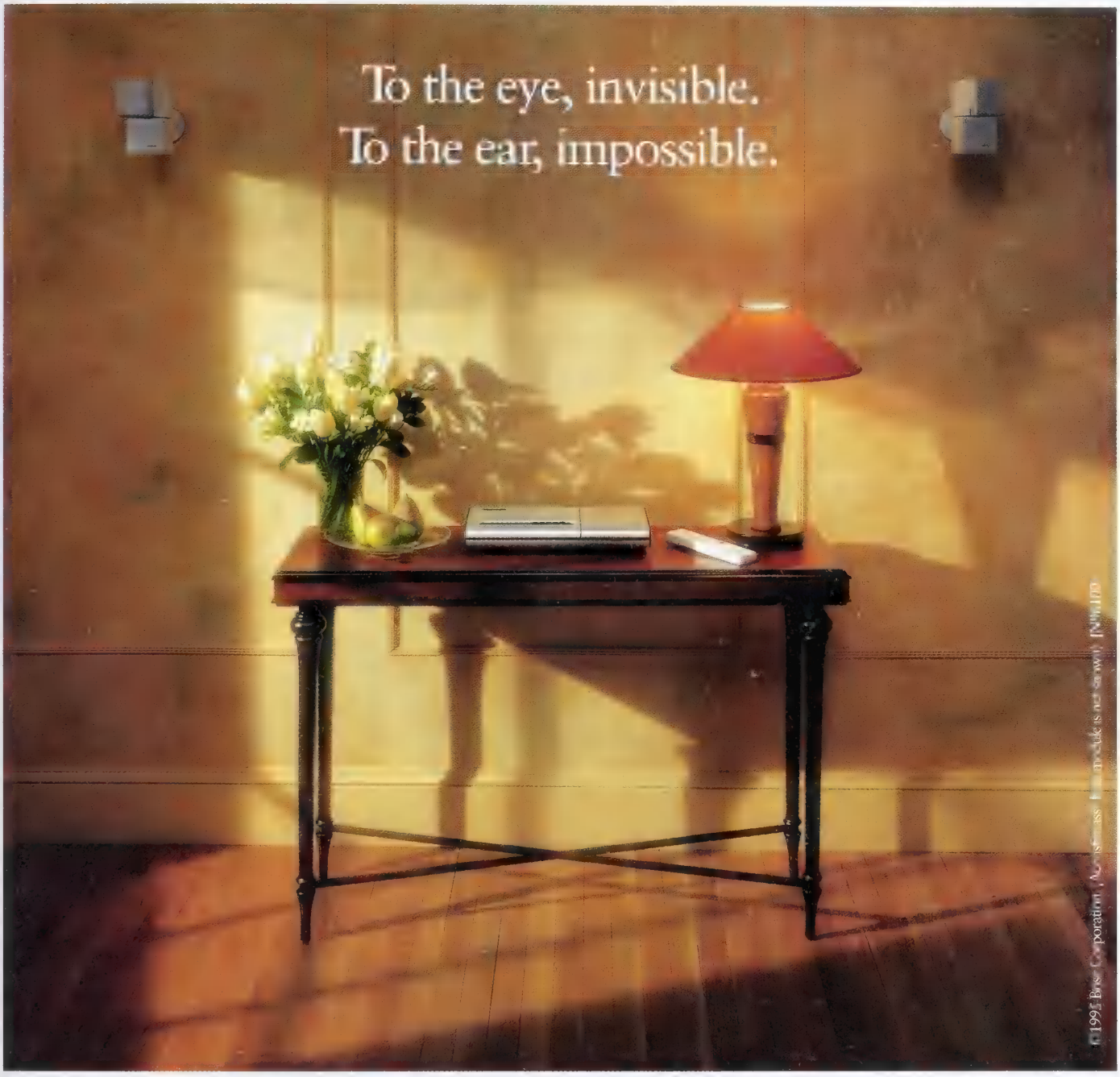
Like many such enterprises, the Durios' is a family endeavor. A single phone line brings customers not only into the nursery, but also into their house. This may explain why a conversation—even with a faraway gardener like me—ends with that sunny southern summons: "Now ya'll come!" But for the moment, I'll have to settle for the catalog. ■

Linda Yang, author of The City and Town Gardener *(Random House, 1995), also wrote "A Garden of Grasses" in this issue.*

TO ORDER BY MAIL

Catalogs are costly to print and mail, so there may be a fee that is refundable on first order. Remember that many specialty suppliers work from home, so do not place telephone orders at hours that are intrusive. And always call before visiting. Here's a small sampling of plants-by-mail purveyors.

Canyon Creek Nursery, 3527 Dry Creek Rd., Oroville, CA 95965; 916-533-2166. *Catalog: $2.* **Fairweather Gardens,** P.O. Box 330, Greenwich, NJ 08323; 609-451-6261. *Catalog: $3.* **Forestfarm,** 990 Tetherow Rd., Williams, OR 97544-9599; 503-846-7269. *Catalog: $3 for spring & fall issues.* **Gossler Farms Nursery,** 1200 Weaver Rd., Springfield, OR 97478; 503-746-3922. *Catalog: $2.* **Greer Gardens,** 1280 Goodpasture Island Rd., Eugene, OR 97401; 503-686-8266. *Catalog: $3.* **Heronswood Nursery Ltd.,** 7530 N.E. 288th St., Kingston, WA 98346; 360-297-4172. *Catalog: $4.* **Louisiana Nursery,** Rt. 7, Box 43, Opelousas, LA 70570; 318-948-3696. *Catalogs: Free flyer describes 7 different booklets priced from $3 to $6.* **Niche Gardens,** 1111 Dawson Road, Chapel Hill, NC 27516; 919-967-0078. *Catalog: $3.* **Plant Delights Nursery,** 9241 Sauls Rd., Raleigh, NC 27603; 919-772-4794. *Catalog: send ten 32-cent stamps.* **Plants of the Southwest,** Rt. 6, Box 11A, Agua Fria, Santa Fe, NM 87501; 505-471-2212. *Catalog: $3.50.* **Roslyn Nursery,** 211 Burrs Ln., Dix Hills, NY 11746; 516-643-9347. *Catalog: $3 for 2-year subscription.* **Siskiyou Rare Plant Nursery,** 2825 Cummings Rd., Medford, OR 97501; 503-772-6846. *Catalog: $2.* **WeDu Nurseries,** Rt. 5, Box 724, Marion, NC 28752; 704-738-8300. *Catalog: $2.* **Woodlanders,** 1128 Colleton Ave., Aiken, SC 29801; 803-648-7522. *Catalog: $2.*



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The inner world of Vermeer

The domestic focus of the great Dutch master is illuminated in a haunting show that brings together more of his paintings than ever before

BY MARTIN FILLER

Be prepared to be overwhelmed by a rare exhibition at the National Gallery of Art in Washington, D.C., where from November 12 through February 11 the art of Johannes Vermeer will usher you into some of the most unforgettable interiors ever created. The fact that Vermeer's rooms are two-dimensional, small in scale, and more than three hundred years old does not diminish the extraordinary power they still exert over viewers. It is not uncommon to see people moved to tears in front of a Vermeer. His ability to reach profound depths of human experience not only with faces but with spaces remains unsurpassed. Thus the once-in-a-lifetime chance to see assembled twenty of Vermeer's pictures—about two thirds of his surviving work—gives us the opportunity to contemplate rooms that remain as real as any that we can inhabit today.

Of course it's not unusual for artists to make their own little worlds, which their paintings allow us to enter. But seldom have representations of interiors possessed the spiritual force and visual clarity of those of Johannes Vermeer. His fellow artists of Holland's Golden Age delighted in showing the material world in all its rich variety, from abundant still lifes to the indoor settings of the human drama—rowdy peasant taverns and pompous burgher parlors, whitewashed church naves and comfortably appointed brothels. Vermeer, on the other hand, used his plain, radiant rooms to capture the transcendent essence of domestic life, when the everyday becomes the eternal.

To achieve not only the physical but the emotional sense of the ordinary, Vermeer devised a simple but powerful interior design formula that is unmistakably his own. Literally his own, for Vermeer most often depicted the rooms of the house he is known to have owned in Delft, where he was born in 1632 and spent his entire life. Together his paintings form what can be seen as an extended series, varying only slightly from one canvas to the next. "Not one of his pictures is a repetition of another," the art historian Ludwig Goldscheider wrote in his monograph on Vermeer, "and yet they all look alike."



Vermeer's *The Music Lesson*, c. 1660, displays his repertory: pale gray walls, wood-beamed ceiling, black and white marble floor, leaded windows, carpet-covered table, Delftware jug.

That impression comes largely from the small repertory of familiar design elements that Vermeer redeploys in painting after painting. A high-ceilinged, wood-beamed room with pale gray walls establishes a luminous volume with black-and-white marble tiled floors, and leaded glass casement windows (almost always on the left). Vermeer frequently furnishes that space with square-backed chairs topped with gilded lion's-head finials, which can be seen in no fewer than thirteen of his compositions. One favorite theme of Vermeer's is music-making, and instruments of various sorts—including lutes, violas da gamba, a trumpet, a guitar, and several virginals (a forerunner of the harpsichord)—appear in at least eleven of his pictures. The monochrome walls of his interiors are hung with mirrors as well as paintings and maps that can be identified as the work of known artists and cartographers. Globes of the world and the heavens are another recurring motif. Tables are covered with deep-toned Turkish carpets. Old figured tapestries hang in a few works. Here and there is seen the odd piece of blue-and-white Delftware.

Vermeer's rooms are populated by an equally spare and >

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An almost tangible atmosphere fills Vermeer's rooms and envelops the people and objects within them

repetitive cast of characters. His most frequent model, a blonde with fine features, was almost certainly his wife, Catharina Bolnes, who bore the artist eleven children. She is visibly pregnant in several pictures, wearing a loose-fitting, half-sleeved jacket of pale blue or lemon yellow silk sometimes trimmed in ermine. One picture not in the National Gallery exhibition, *The Artist's Studio*, shows Catharina posing as the muse for a painter at his easel. The image confirms that Vermeer, like Rembrandt and Rubens, saw his spouse as a primary inspiration.

In addition to portraits of *Mevrouw* (Mrs.) Vermeer, the artist's works depict women as quietly sociable, sharing a drink with a gentleman or two, participating in small musical ensembles, or receiving correspondence handed to them by a housemaid. Sometimes the ladies are lost in silent reverie, admiring a pearl necklace or pausing while writing a letter. Actions seem either to have been interrupted or are just about to happen. These are low-key moments, far removed from the raucous genre scenes of Vermeer's contemporary Jan Steen or the theatrical Baroque tableaux of Rembrandt.

Much 17th-century Dutch painting, including even innocent-seeming still lifes, conceals allegorical meanings often commenting on the fleetingness of life and the vanity of earthly possessions. Though most of Vermeer's compositions can be taken at face value, some are indeed examples of the ancient *vanitas* tradition, in which death is the subtext. One of the most haunting is his *Woman Holding a Balance*, in the permanent collection of the National Gallery. Here a woman believed to be the artist's wife delicately lifts a small hand scale, the balancing pans of which are empty. Hanging on the wall behind her and framing her figure is a painting of the Last Judgment, when the virtue of all souls will be weighed. The deeper meaning of this elegant composition was not likely to have been lost on the pious folk of Vermeer's time.

None of the individual components of these pictures seem all that remarkable. What *is* remarkable is the almost tangible atmosphere that fills Vermeer's rooms and envelops the people and objects within them. This lifelike impression he achieved by several means. The full, steady, silvery sidelighting he favored was the diametric opposite of the localized pools of golden light typical of the paintings of Rembrandt. And whereas Rembrandt used thick applications of paint to highlight important portions of his canvases, Vermeer used thin, sometimes almost transparent, veils of pigment over all, casting an even, unifying aura. Here and there are tiny luminous dots of reflected light, not unlike those one finds in out-of-focus photographs. Those telltale touches, in addition to the unusual way in which Vermeer often foreshortens or distends space in his interiors, led historians to his biggest trade secret.

Artists have relied on mechanical aids since prehistoric times, but the Age of [illegible] saw a marked increase in their use. One of the most [illegible] devices of the 16th century was the camera obscura, a [illegible] chamber that was the precursor of modern photography. The camera obscura enabled painters to view the projected images of their subjects on a flat plane, making the perspective of objects in space much easier for the artist to replicate. In the wrong hands it was a useless tool, for a true artist must know when to bend the laws of optics to attain a higher truth. But Vermeer—whom scholars almost uniformly believe employed a camera obscura—was skilled enough not to fall into an imitative trap.

The success of any major retrospective exhibition depends on the works that can be borrowed for it, and on that account alone the present show, jointly organized by the National Gallery and the Mauritshuis museum in The Hague, is a triumph. It has almost every one of Vermeer's most important paintings, including the newly restored *View of Delft* from the Mauritshuis, considered to be one of the earliest landscape subjects in the history of art. From Amsterdam's Rijksmuseum comes the hypnotic *Woman in Blue Reading a Letter*, while Queen Elizabeth II is lending the complex and enigmatic *A Lady at the Virginal with a Gentleman*, also known as *The Music Lesson* [see illustration]. The show will also offer visitors a chance to see a recently reidentified early Vermeer, *Saint Praxedis*, owned by the Johnson & Johnson heiress Barbara Piasecka Johnson.

If there is one art exhibition of the current season worth traveling to see, this is certainly it. But Americans who are unable to get to Washington during the show's three-month run can take heart in the surprising fact that there are more Vermeers in the United States than in any other country. Aside from one in a private collection, there are three on permanent view at the National Gallery, another five at the Metropolitan Museum of Art in New York, and three more in that city's Frick Collection (which are not allowed to leave the premises and could not be lent to the retrospective).

Only about 35 Vermeers survive in the entire world—scholars debate the exact number of accepted attributions—but there were never very many. His painstaking technique indicates that Vermeer painted very slowly. Historical records tell us that he was otherwise preoccupied with keeping a tavern and running an art-dealing business, no doubt to help support his large family. It is also possible that a portion of Vermeer's early output was destroyed in an explosion that leveled a big section of Delft during the artist's lifetime. Dead at the age of 42, Vermeer left only a fraction of the works produced by the prolific, long-lived Rembrandt.

The posthumous fates of both these artists were unequal as well. Rembrandt was so popular in subsequent centuries that pictures by many of his contemporaries were routinely ascribed to him. Vermeer went into eclipse during the 18th century and his distinctive compositions were purported to have been done by more sought-after figures. Vermeer's rediscovery little more than a hundred years ago coincided with the origins of modern art which made his austere but penetrating visions of mankind's inner life appear as fresh as the day they were completed. That they still do is the glory of this exhibition. ■

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The modest modernist



The architect in his prime in the 1940s.

William Wurster built hundreds of livable, unpretentious houses in northern California starting in the 1920s. An exhibition opening this month shows how much he shaped that region's architecture

BY EVE M. KAHN

"That *shanty* architect," Frank Lloyd Wright would growl, at the mention of the name William Wurster. The envious Wright lacked a skill Wurster mastered perhaps better than any other 20th-century architect: how to build well without ego. Wurster designed hundreds of warmly modernist houses in northern California from the 1920s to the 1960s, and is the subject of a retrospective opening this month at San Francisco's Museum of Modern Art. But he never presented his work as more than a backdrop for well-lived lives and good views. "The picture frame, and not the picture," he said often; and on that frame, the best details "the unlabored thing, that looks as inevitable as something that comes out of a frying pan just right, like an omelette in France."

Wurster was revered in his day: By the 1930s, architecture trade magazines were calling him preeminent and House Beautiful was praising his flair for "not only convenience of plan but charm of composition in no small degree." But he has been unsung for two decades now, explains Marc Treib, architecture professor at the University of California at Berkeley and curator of the exhibit, "An Everyday Modernism: The Houses of William Wurster" (November 16–February 4, 1996). In the chastened nineties, Treib predicts, visitors to the exhibit are likely to find that "the humility of Wurster seems very refreshing and timely again."

Wurster's signature forms could still pass for tasteful new construction: unpainted wooden boxes, with oversize windows made domestic by many panes. There's also prescience in his early catering to the outdoorsy California leisure habits that the rest of the nation would soon emulate; some of his houses are barely there for all their decks, terraces, patios, and semi-outdoor alcoves equipped with fireplaces that he named "kitchen caves." He anticipated concerns about water and energy conservation, too, planting gardens of tough native flora and angling porches for maximum winter sun and summer shade.

His favorite construction materials also look contemporary, such as plain vertical siding and brass nautical hardware. In fact, there's something so familiar about his buildings that visitors to even his most famous works have softly asked, "So, where is the architecture?"

Wurster was a northern California native—he would even turn down commissions elsewhere, saying he knew no other climate and terrain well enough. He grew up east of San Francisco in Stockton and learned to admire how buildings function from his banker father, who brought him on behind-the-scenes tours around town—the newspaper type foundry, the firehouse stables. After studying architecture at U.C. Berkeley, he first got work designing schools and water-treatment plants and then in 1922 spent his $4,000 life savings on a European grand tour.

He filled his diaries with annoyance at flamboyant sights like Antonio Gaudi's fantasies in Spain (meant "to startle rather than for beauty to please") and rapture over old farmhouses and rural churches as well as new English housing developments clustered around parks: "I am truly so happy, for I know my work will be better for having seen these garden cities." When he returned from Europe he worked for a year at the high-society New York City firm of Delano & Aldrich (with Rockefellers and Astors for clients) and in 1924 opened his own office in San Francisco. His coworkers remember him as being kind and open to ideas—even from office boys—but also moody, prone to cruel outbursts.

"He'd find one or two scapegoats every week that he'd absolutely destroy, and then apologize like crazy two hours >



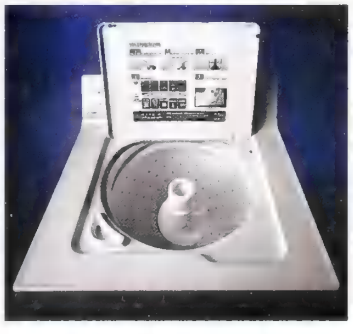
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Screened porches flanking a beach cottage (TOP) shelter the terrace from winds. The Gregory farmhouse (LIVING ROOM, CENTER) is barnboard plain except for the herringbone floor. BOTTOM: For a city house, a wall on a rooftop [illegible] has an opening that frames the view.

Wurster's signature forms could still pass for tasteful new construction: unpainted wooden boxes, with oversize windows made domestic by many panes

later," one longtime associate says. With clients, though, "he had an uncanny ability to analyze their problems, figure out their lifestyle, and build a house around that—he never let his ego get in the way."

With his low-key architecture, Wurster drew commissions even during the Depression. His clients, no matter how wealthy, wanted to build unostentatiously in hard times. They also longed to feel close to nature in an increasingly suburbanized region: one of them, a corporate lawyer named Warren Gregory, described his intentions for a simple Santa Cruz retreat in 1927 as "up on the ridge where the sun is a more frequent visitor and we can look across Scott's Valley in the evening and count the evening stars." Wurster responded with a mini-fort around a courtyard, a plan that he claimed came to him in a single day's bout of inspiration. It made his name.

The Gregory house, an L-shaped bungalow, contains living and sleeping spaces but only one short hall; deep porches outside serve as walkways. A boxy three-story water tower across the yard rises one floor taller than it must to insure plumbing pressure, a typical Wurster quirk of scale, and from its slit-windowed top bedroom generations of Gregory children have imagined spying on marauders. Inner and outer walls are mostly whitewashed vertical boards, warmed by traditional details like shutters and fir floorboards set in a basketweave. The house won top prize in House Beautiful's Small House competition of 1931, and *Sunset* magazine published it under the headline, "There must be romance in the home you build."

Between 1927 and 1942 alone, Wurster's firm produced 200 houses. They ranged from a nearly ethereal vacation cottage, with living and sleeping wings protecting a central kitchen cave from wind, to tall redwood town houses with unexpected top-floor living rooms and terraces. For each project, employee teams shared all tasks from client meetings to construction supervision, scratched out unpretentious presentation drawings in pencil on tissue paper, and rarely gave decorating advice (unlike so many designers before and since who have liked to control every chair). The firm took on assignments as small as $4,500 houses or even garages and toolsheds.

"The office was a place of high enthusiasm. We had a feeling of being in the right place at the right time," recalls Donn Emmons, who became Wurster's partner in the mid-forties. By that point Wurster was somewhat distracted from his practice, according to his biographers. He had married brilliant housing activist Catherine Bauer, studied urban planning at Harvard, became the Massachusetts Institute of Technology's architecture dean in 1944 and in 1950 his alma mater's. The office crested at 100 employees in the 1960s (Wurster died in 1973 of Parkinson's disease). Among the last designs of his life are some of the best. These include a beach cottage for his family: a shingled box with improbably tall windows reaching some fifteen feet from the sand to the sun-shielding overhanging roof.

Like many other Wurster works the cottage has been upgraded, its patios enclosed and raw wood innards covered up. As suburbs spread, Wurster's barely-there vacation houses were remodeled as year-round residences with more bedrooms, baths, and well-insulated walls. Other houses have been destroyed completely. One Wurster masterpiece—the Saxton Pope house of 1940, with a striking off-center round opening in its central atrium roof and corrugated-metal sheathing that foreshadow the materials experiments of late-20th-century California architects like Frank Gehry—was

torn down for a freeway. Still, dozens of Wurster creations survive largely intact. They accommodate a remarkable variety of decors—Warren Gregory's grandson Daniel, senior editor of architecture and design for *Sunset* magazine, compares them to well-tailored work shirts that can be easily dressed up or down. (The exhibit will play up this versatility by including, along with the usual models and drawings, family snapshots of room settings.)

So Sara Timby, for instance, lives in a cozy Wurster house on a hilltop south of San Francisco. Her parents commissioned it in 1940 for less than $15,000. Along its unpainted Z-shaped body, the roof overhang deepens wherever summer sun hits strongest. The interior is wrapped in plywood, brown-orange sheets of subtly varying grains. Opposite generous windows in the gallery, Timby has hung black-and-white photographs in minimal clip-on glass frames. She has kept the Scandinavian modern armchairs her parents collected for the living room, and otherwise does not fuss much with decorating, preferring instead to garden on her dramatic cliffsides. Of the no-maintenance house, she says, "I enjoy it by *not* working on it."

A few miles to her north, in 1959, Wurster built a mansion in a pine grove for art collectors Wellington and Harriet Henderson. It's a stripped-down Mediterranean villa, a modernist mini-pavilion, ocher-stucco walls striped by black-framed square bays spanning from ground to roof. Inside lies a square glass-walled courtyard planted with citrus trees.

The rooms that ring it are furnished with Continental antiques and abstract paintings. But they are never intimidating, because their walls are covered with skinny teak flooring strips or with gray-washed rough boards. To sum up her years in this Wurster picture frame, Harriet Henderson uses words that might dismay another architect but would no doubt have delighted hers: "It's been," she says, "a very comfortable house." ■

Eve M. Kahn writes about architecture from Budapest.



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Venice's glorious glass

The centuries-old Venetian tradition of glassblowing offers pieces of rare beauty, both classical and modern, which are still widely available to the collector





BY JILL KIRCHNER

Like the shimmering surface of the Venetian lagoon at sunrise, the handblown glass of this fantasy city offers irresistible illusions. Dynasties of artisans on the island of Murano (across the Venetian lagoon) have been spinning miracles in glass since the 13th century, first looking to classical Greek and Roman forms, then creating a native vocabulary that drew on the imagery of the surrounding sea, with dolphins and dragons, snakes and swans entwined in the handles and bases of chalices, vases, compotes.

"I've been passionate about Venice my entire life," says Marjorie Reed Gordon, collector of Italian glass. "What better way to bring Venice to my home? Glass captures the light, the whimsy, the dreamworld of Venice." Gordon's sentiments echo those of travelers through the centuries who brought back suitcases full of Venetian vases and figurines. She fondly recalls a pair of Salviati compotes from her grandmother which sat on her childhood dining table, but it was a visit to the home of art dealer Holly Solomon five years ago that gave Gordon the collecting bug. "On her table were six unmatched old chalices that were extraordinary," she recalls with awe.

Gordon started buying Venetian glass "like an alcoholic," she confesses, and she hasn't stopped since. Along the way she has amassed about one hundred pieces, converted two other friends into collectors, and is now translating her passion into a business: A selection of her Venetian glass finds is now on sale in the crystal department at Bergdorf Goodman in New York City.

The key to identifying traditional Venetian glass is its lightness, says Gordon. "It feels like it has almost no weight." Pale washes of color (sea foam and azure, amethyst and rose), as well as bolder jewel tones (cobalt, ruby, emerald and topaz) are characteristic of Venetian tableware, as is a dusting of gold or iridescence. This glassware can still be found at relatively affordable prices at flea markets and antiques dealers, consignment shops and small auction houses, or, if you're lucky, at a tag sale.

Although good examples range from $100 to $500 and up, "you can still find pieces for $15 to $20, because a lot of it was not signed," says Howard Lockwood, a New Jersey–based dealer and publisher of *Vetri*, a newsletter for collectors. It is usually difficult to definitively date and identify the maker of a piece, so you have to rely on your own eye, and "judge the design, technique, and execution," recommends another dealer, Dan Ripley. Or, as Gordon advises, "Buy what you love." Good condition is essential if you are thinking of your purchase as an investment. Even a tiny chip can dramatically lower the value of a piece.

Interestingly, Venice is probably the worst place to buy >

Highlights from Marjorie Reed Gordon's collection include many Salviati pieces from the late teens and early 1920s, such as a magnificent dragon-trimmed coupe (TOP) and (ABOVE) rose chalices, a swan-handled salt cellar, and appliquéd decanter.


In 2737 B.C., man discovered
how to make hot tea.

"The days are disappearing when you could find pieces worth thousands for next to nothing, but you can still use your knowledge to track down bargains—that's part of the thrill"

Venetian glass, says Gordon. "The prices are jacked up for the tourist trade." But a lot of good Venetian glass from the 1920s to the 1940s is right here at home. Knowledgeable collectors know, for example, that from 1929–31 an exhibition of Italian glass traveled across the United States, stopping in Dayton, Chicago, Detroit, St. Louis, Baltimore, Philadelphia, and other cities. "The department stores in those cities sold glass from the finest firms," says Lockwood. A Barovier glass tiger advertised in 1929 newspapers for $22.50 is now worth $4,000 to $5,000.

"The days are disappearing when you could find pieces worth thousands of dollars for next to nothing, but you can still use your knowledge to track down bargains—that's part of the thrill," Lockwood explains. "You learn which are the best makers and pieces, the most important colors and shapes. For example, the sculptor Martinuzzi's pitted glass in classical shapes is rare, but even rarer still are ones with little snakes or triangles applied to them. Blue is a rarer color than green and puts you into a totally different price range."



A traditional Venetian chalice has a characteristic wash of color with clear applied ornamentation.

Many of Gordon's pieces have quadrupled in value since she bought them. Her most precious possessions are some Salviati vases that are worth at least $10,000. But for the most part, she says, "I don't want pieces that are so good I can't use them." Much of the joy of her collection is found in using it every day. "Each night I set the table with Venetian glass in some form or another. I'll mix old glasses with newer ones or serve sorbet in Venetian dessert bowls. I'll use dolphin mugs or perfume bottles to hold flowers, or place old salt cellars or a dramatic epergne on the table. The simplest table set with such beautiful glass makes the whole evening soar."

The names of the best-known and most respected makers—Venini, Barovier, Salviati, Seguso—roll off the tongue like Italian endearments, but they represent more than just accomplished craftsmen. These companies, in particular Venini and Barovier, were the saviors of the Italian glass industry, and also set an artistic course that led to the flourishing of a new and important offshoot, Italian art glass, in the late 1920s through the 1960s. "While the tabletop pieces are of very fine quality, the art glass is altogether different—it represents an explosion of creativity," explains Usha Subramaniam of Christie's, where an extensive private collection of Italian glass will be auctioned in December. "The tabletop pieces looked back to traditional forms and techniques, but in the 1920s Milanese entrepreneur Paolo Venini opened a firm which promoted a new, innovative spirit." He hired some of the great architects and artists of the time—sculptor Napoleone Martinuzzi, architect Carlo Scarpa, and later, artist Fulvio Bianconi and the architect Gio Ponti—to design glass.

Bringing outside artists into glassmaking instead of copying centuries-old designs from the Murano glass museum, the makers began to experiment with radically different techniques, such as *murrines*, or glass mosaics, and *incamiciato*, a double-layered, brilliantly colored opaque glass. Instead of ornate dolphin appliqués, Venini produced such pieces as the Veronese vase (borrowed from a painting) in extremely light, unadorned glass called *soffiato*. Martinuzzi developed a glass called *pulegoso*, or "polluted"—thick and opaque with a pock-marked surface—that was the antithesis of traditional Venetian glass. "These artists broke away from historicism and created works comparable to abstract expressionism in painting and sculpture. It was a new way of looking at what a glass object was," says Subramaniam. Venetian artisans today produce both the antique and the art glass designs. ■

Jill Kirchner frequently writes about design.

TO LEARN MORE ABOUT VENETIAN GLASS

Recommended reading *Art Glass from Murano* by Marc Heiremans (Arnoldsche) is one of the best general references.

Museums The Corning Museum of Glass and the Rakow Library in Corning, New York, are both excellent resources. A fine exhibition, "Designs in Miniature: The Story of Mosaic Glass," runs through October 22. If you are in Venice, the Museo Vetrario (glass museum) on Murano is well worth a visit, but it is often closed, so be sure to call ahead. Phone: 011-39-41-739-586.

Auctions Christie's East in New York will hold the first major auction of a single-owner Venetian glass collection on December 7. Included will be Barovier *murrine* vases, as well as many affordable pieces in the $200 to $300 range. For catalogs and information, call 212-606-0430. Skinner's in Boston will be auctioning 1950s Italian glass on October 27. Call 508-779-6241 for information.

Newsletter *Vetri: Italian Glass News*, which includes historical background, marketplace guides, and auction results, is published quarterly. Subscriptions are $40 per year. Send inquiries to P.O. Box 191, Fort Lee, NJ 07024.



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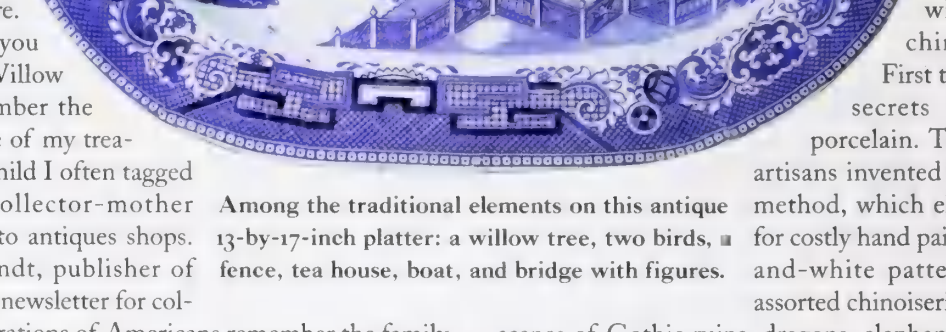
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Beloved Blue Willow

A history, an appreciation, and some thoughts on collecting what has been America's favorite china pattern for well over a century

BY EUDORA SEYFER



Among the traditional elements on this antique 13-by-17-inch platter: a willow tree, two birds, a fence, tea house, boat, and bridge with figures.

Chances are there is a piece of Blue Willow in your life. You may have purchased a newish mass-market piece for pennies at your neighbor's garage sale, you may have paid a premium price for something old and marvelous at an antiques shop, or bought a modestly priced breakfast set at a department store. Perhaps, like me, you inherited a Blue Willow collection. I remember the acquisition of some of my treasures because as a child I often tagged along when my collector-mother made her forays into antiques shops.

Mary Lina Berndt, publisher of *The Willow Word*, a newsletter for collectors, says, "Generations of Americans remember the family table set with Blue Willow, or backyard tea parties with the tiny children's sets, or the heavy willow 'grille plates' at the local diner. Willowware has assumed the status of a cultural icon." Collectors agree that tea tastes best from a willow cup, and that nothing sets off a turkey like a willowware platter.

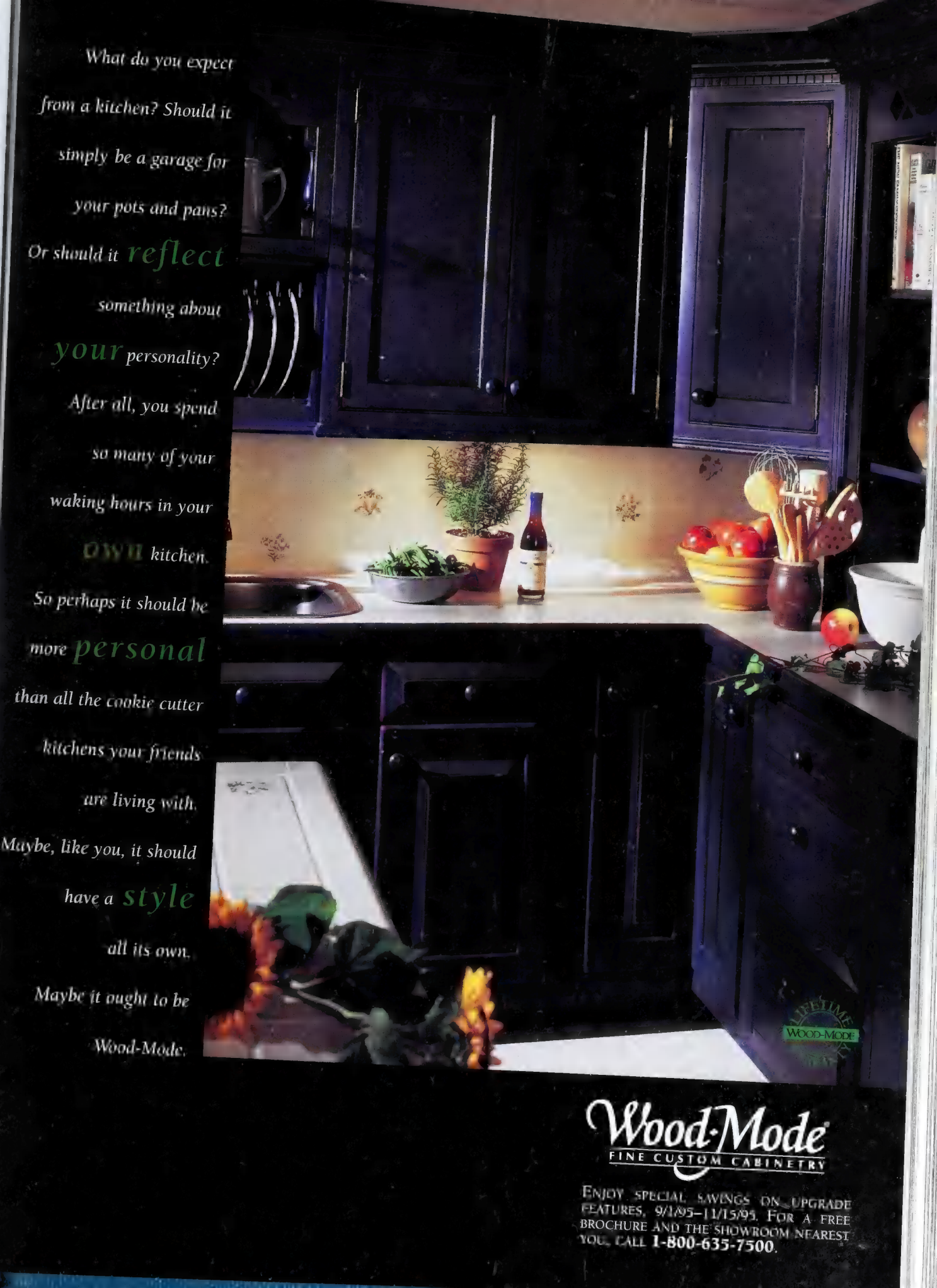
The Blue Willow story began in England, where the pattern was created in 1780. For years before that date, crates of blue-and-white Chinese porcelain (the most common were Nanking and Canton ware) regularly arrived in English ports on ships coming from the Orient. The practical purpose of the crates was to elevate the valuable cargoes of silk and tea above the sea water that inevitably seeped into the ships' holds.

But surprise! Although the silk and tea were prized, English ladies were most titillated by the [illegible] white porcelain. To possess a few pieces, to sip from a c[illegible]p with its exotic hand-painted Oriental scenes and symbols, became the height of fashion. Compared with the coarse pottery available at the time, "china" was truly luxurious. Even Queen Mary II, wife of William the Third, collected it.

English potters, watching women bypass their unappealing wares, began a frenzied attempt to create a product to compete with the imported china. It took years. First they had to learn the secrets of making white porcelain. Then clever English artisans invented the design transfer method, which eliminated the need for costly hand painting. Myriad blue-and-white patterns were devised: assorted chinoiseries, elaborate florals, scenes of Gothic ruins, dragons, elephants, even a historical series depicting on platters the death of Lord Nelson.

Interest in each pattern would quickly fade, but one, Blue Willow, continued to hold its own. First manufactured by Josiah Spode, it is believed to have been designed by a Staffordshire potter named Thomas Turner or Thomas Minton (the centuries-long debate continues) and features a willow tree, two birds, a fence in the foreground, a tea house, a boat, a bridge with three figures, a border of Oriental symbols. The pattern was cluttered and the elements oddly proportioned yet everyone loved it, and within a few years more than two hundred English potteries were making variations of Blue Willow.

By the early 1800s, a fondness for the willow pattern had crossed the ocean. In the White House, President Van Buren, shocked by the chipped and broken china left when Andrew Jackson moved out, ordered "willow plates and dishes." >


What do you expect from a kitchen? Should it simply be a garage for your pots and pans? Or should it reflect something about your personality? After all, you spend so many of your waking hours in your own kitchen. So perhaps it should be more personal than all the cookie cutter kitchens your friends are living with. Maybe, like you, it should have a style all its own. Maybe it ought to be Wood-Mode.
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Contrary to popular lore, neither the age nor the value of a piece can be determined by whether the birds are kissing

Mississippi steamboats transported Blue Willow inland. Pioneers tenderly packed pieces of Blue Willow and carried them westward in covered wagons. Today shards are unearthed wherever the settlements grew, and are also found near plantation slave quarters.

Through the years romantic legends have evolved to explain the Blue Willow scene. In all the plots a Chinese maiden and her young suitor are eloping, pursued across a bridge by her irate father. The lovers die tragically (different legends, different deaths) but their spirits flutter together forever in the form of two birds. Stories have been told and books written about the figures in this ceramic picture. The latest is *The Willow Pattern Story* by Allan Drummond, published in 1992 by North-South Books.

Blue Willow was especially popular in the Victorian age. Because women of that period loved everything ornamental and sentimental, they were charmed by the design and its story. They demanded special willowware pieces for their elaborate tables: asparagus servers, posset cups, demitasse cups, two-handled covered porridge dishes, pepper pots, chocolate sets, compotes on pedestals, chestnut bowls, egg stands holding tiny egg cups, creamers shaped like cows, fish platters shaped like fish, condiment sets shaped like little men. And more.

Realizing Blue Willow's great appeal, both the Sears Roebuck catalog and Woolworth's five-and-ten-cent stores offered the pattern in imported dishes by the turn of the century. The Larkin Soap Company gave away whole sets of Blue Willow as premiums with their soap, and when demand continued to grow, the enterprising John Larkin established the Buffalo Pottery Company in 1901 to manufacture his own supply. The pattern was eventually manufactured not only in Britain and America, but in Japan, France, Germany, Holland, Poland, Spain, Finland, and Mexico—among many other countries.

During the Great Depression, heavy Blue Willow grille plates, divided to separate the meat, potatoes, and vegetable, were so universally used by restaurants that the term "Blue Plate Special" came to mean an inexpensive but hearty meal. At the same time Blue Willow was seen on George W. Vanderbilt's breakfast table at Biltmore, his palatial estate in North Carolina, and at William Randolph Hearst's California castle San Simeon. The U.S. Navy allegedly also used willowware, as did Aunt Bea in the Andy Griffith Show, *The New Yorker* on several covers, and numerous wallpaper manufacturers.

Because willowware has been manufactured by so many companies over so many years, variations are countless. Some examples show two not three figures on the bridge, whole flocks of birds instead of the pair, and a simpler border. The pattern has also been made in colors other than blue: red, pink, gold, black, green, mulberry, brown, and combinations of colors.

It is almost a waste to judge comparative values of willowware, but a few general rules apply. Most was made in England before World War II and is more expensive; look for pieces with the marks of Wedgwood, Doulton, and Allerton. Old unmarked pieces are also found in America, England, and Wales, at international auction houses, and at flea markets. A deep rich blue is usually considered more desirable than pale blue.

Collectors love children's willowware and spend freely on it. Buffalo pottery made between 1905 and 1915 and marked on the back with the picture of a buffalo and the date is much more valuable than later, heavier Buffalo china made for restaurants and ships at sea. Japanese willowware, recognized by its chubby birds and less ornate border, commands low prices.

Contrary to popular lore, neither the age nor the value of a piece can be determined by the number of figures on the bridge, nor by the number of arches under the bridge, nor by whether the two birds are kissing or apart. The presence or absence of stilt marks resulting from methods used to separate pieces in the kiln is not a value determinant either, although such marks do indicate age.

I find that collecting, which I continue to do despite my generous inheritance, leads to adventures. Take, for example, my Mistly Thorn soup bowl. I found it, with those two words hand-lettered under the glaze along the rim, in a tiny shop in Minnesota. When I took it to the International Willow Collectors' Convention for their "show and tell" display of unusual pieces, it was identified by a California woman whose father had been vicar in Mistly, England. Of course I let her have it for what I paid. Later, on a trip abroad, I trudged down a dusty road to find Mistly's ancient Thorn Hotel, where my bowl had graced the table in the mid-1800s. Stories like this are commonplace at the annual convention, which will next take place in Sarasota, Florida, July 12–14, 1996.

For many of us who love Blue Willow, it defines home, and I was grateful for that when my husband and I recently moved from the roomy old house where we had raised our family to a more sensible one-story condominium. I was suffering bad pangs of homesickness until we unpacked the china and sat down to our first meal on the willowware that my grandmother, mother, and I had collected. And then the world seemed right again. ■

To learn more, there are two excellent books on willowware, Blue Willow: An Identification and Value Guide *by Mary Frank Gaston (Collector Books, P.O. Box 309, Paducah, KY 42002), and* Willow Pattern China *by Veryl Worth and Louise Loehr (Louise's Old Things, P.O. Box 208, Kutztown, PA 19530).* The Willow Word *is a bimonthly newsletter available for $23 a year from its editor, Mary Lina Berndt, Box 13382, Arlington, TX 76094. You can find out about the annual collectors' convention by writing to International Willow Collectors, P.O. Box 842, Harbor Springs, MI 49740.*

Eudora Seyfer of Cedar Rapids, Iowa, is the author of "Behind the Parlor Door," the Thoughts of Home essay in January 1995. She frequently writes about antiques.

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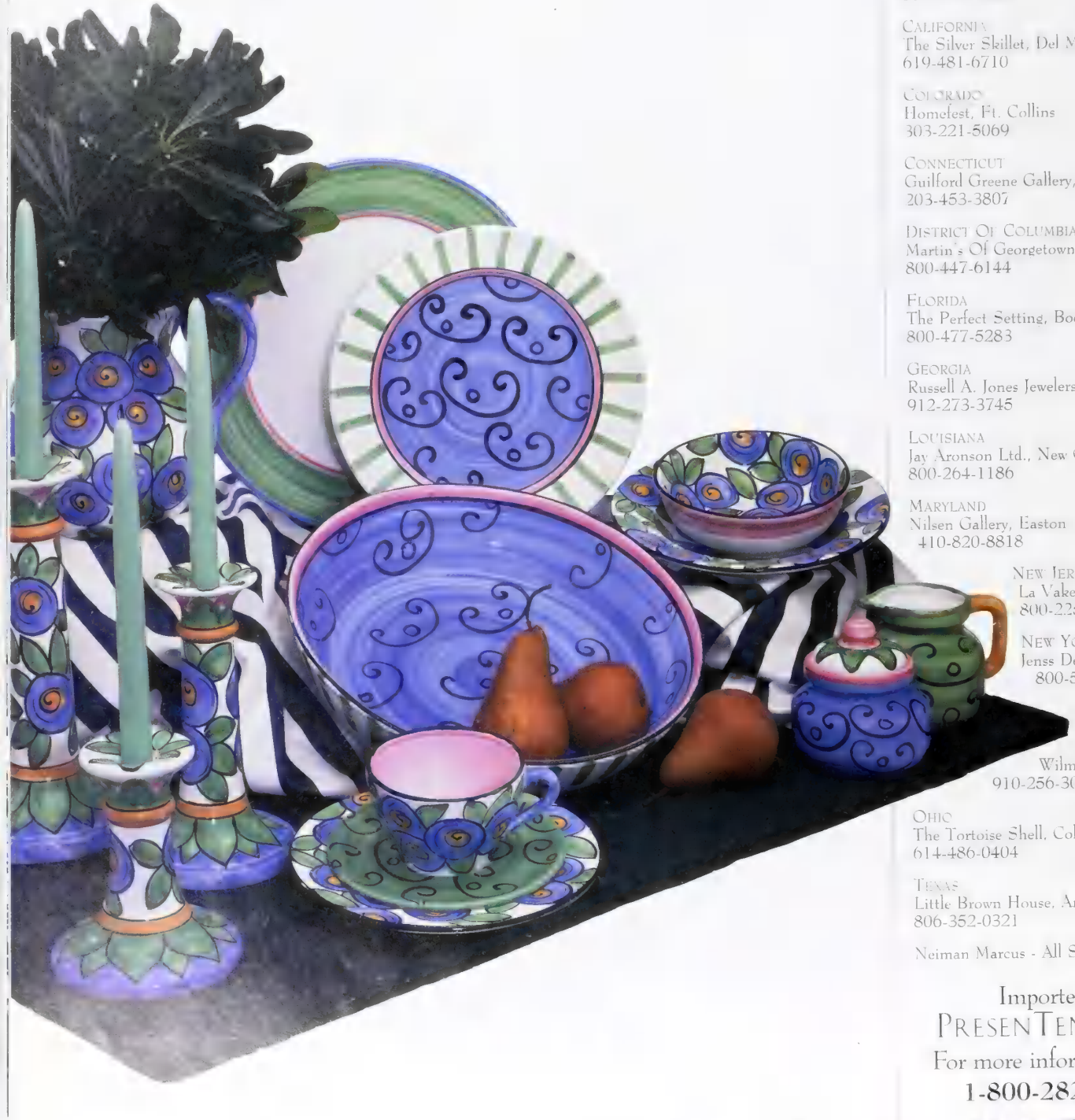
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Pattern shown: Chinese Bouquet Green, and Mouse figurine in gold

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The taste of fall

Calvados, the apple brandy, is a distinctive after-dinner drink and a cook's friend

BY WILLIAM GRIMES

Spring has the strawberry, and summer has the peach. Very nice. But fall brings forth the apple, and from the apple comes Calvados. Game, set, match.

There are three great brandies. The best-known, cognac and Armagnac, come from grapes. The third, Calvados, comes from apples, specifically the apples grown in the Calvados department of France, located in Normandy.

A good Calvados exhales the very air of autumn. Distilled from cider, it offers up an intense, concentrated apple flavor as seductive as the smell of burning leaves or the sight of Vermont foliage in fall.

Calvados works brilliantly in the cream-based cuisine of Normandy, adding pungency to cream sauces and crisp fruit flavor to desserts. Claude Guermont, in *The Norman Table*, uses it in chicken-liver pâté, with roast pheasant, and in a light cream sauce over shrimp in puff pastry. Calvados is perfect in a simple butter sauce served over apple crêpes or in sponge cake filled with Calvados-flavored whipped cream, a traditional Norman dessert. Elizabeth David, the late great English food writer, did not care for Calvados as a drink, but cooking with it was something else. "Even a comparatively immature Calvados," she wrote, "gives to sauces a characteristic flavor which cannot be imitated with any other brandy or spirit." She recommended it especially with veal and pork.

As with most French wines and spirits, the production of Calvados is strictly controlled. To earn the name Calvados it must be made in a rectangular area that runs inland for about 55 miles from the base of the Cotentin Peninsula to the mouth of the Seine. The best examples come from the Vallée d'Auge, located south of Dieppe, whose Calvados is identified by the phrase Pays d'Auge ("Auge Region").

Calvados begins as cider, the effervescent, lightly alcoholic drink that the Normans and Bretons drink the way Germans drink beer—that is, often, and in large quantities. The raw material is not hard to find, since apples grow all over Normandy. Claude Guermont has written that his father grows about fifteen kinds of cider apples, though it's been said that there are more like 83 varieties in Normandy. No one really knows for sure.

The cider is distilled twice, producing a rough, fiery liquor that is stored in oak casks, where it will age anywhere from two to 25 years or more, acquiring a darker color and a smooth richness with the passage of time. To make the finished product, a younger Calvados is blended with smaller quantities of old Calvados to create the style that the maker wants.

The label tells all. Vieux ("old"), or Réserve, means that the youngest brandy in the blend is at least three years old. V.O. ("very old"), or Vieille >





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Calvados begins as cider, the effervescent, lightly alcoholic drink that the Normans and Bretons drink the way Germans drink beer—that is, often, and in large quantities

Réserve, must be at least four years old and V.S.O.P. ("very special old pale"), or Grand Réserve, five years old. Designations like Extra, Napoléon, Hors d'Age ("extra old"), or Age Inconnu ("unknown age") refer to Calvados at least six years old. In practice, a good Calvados contains brandies much older than the minimum required. The finest might contain a blend of spirits ranging in age from 8 to 25 years.

The Calvados of Jean Danflou makes an ideal introduction to Calvados. Danflou, a well-known specialist in brandies and *eaux-de-vie*, bottles a rather light-bodied version with just enough wood to smooth out the rough edges and add depth. The V.S.O.P. of Père Magloire is also pleasing: pale, delicate, and clean, without losing the crisp apple aroma that defines a good Calvados. Unfortunately, it can be hard to find.

Do not despair. Busnel produces a perfectly good middle-of-the-road V.S.O.P., darker and sweeter then Père Magloire, and a fine Hors d'Age, sweet and musky. The Calvados of Philippe Bizouard is also widely available.

Why isn't Calvados more popular? Well, for years very little of it left France. Most Calvados was made in small batches, often by itinerant distillers who roamed the countryside with pot stills, offering their services to local farmers who had just harvested their apple crop. In recent years, however, Norman farmers have begun cultivating faster-growing strains of apples. As a result, yields have increased, and exports have too, although demand in America is still very small.

Historically, this is strange. America is, after all, the land of Johnny Appleseed, and the colonists were keen consumers of cider and apple brandy. In his *History of Virginia* (1722), Robert Beverly singled out the apple as a strong selling point for the New World. Apple trees, he wrote, "are wonderfully quick of Growth; so that in six or seven years time from the planting, a Man may bring an Orchard to bear in great Plenty, from which he may make store of good Cyder, or distill great Quantities of Brandy; for the Cyder is very strong, and yields abundance of Spirit." The colony of New Jersey, prime apple-growing country, became known early on for its applejack, also called Jersey Lightning, which survived to form the basis for classic cocktails like the Jack Rose.

Alas, only one applejack distillery survives today, Laird's in Scobeyville, New Jersey. But a handful of pioneering distillers on the West Coast are giving the apple a second look. Stephen McCarthy, at Clear Creek Distillery in Portland, Oregon, surveyed the terrain, saw some of the finest fruit orchards in the world, and in 1985 decided to make traditional French-style brandies from cherries, pears, and Golden Delicious apples. His apple brandy, like the Calvados of the Pays d'Auge, is made in pot stills and aged in Limousin oak. McCarthy labels his product *"eau de vie de pomme."* With only four years in wood, it is light-bodied and a little fiery, but the fruit leaps out of the glass. Calvados of this quality at four years promises good things in the very near future.

Although McCarthy studied at the feet of French Calvados makers, he is aiming at a slightly different style. He defines the ideal apple brandy this way: "It should have some apple in the nose, it should have a good solid jolt—this isn't a cordial, after all—and it should be clean and smooth in the finish." He finds French Calvados too austere. He likes to unleash the fruit, letting the fresh, sweet aroma of Golden Delicious surround the nose in a fragrant little cloud.

Where will it lead? "One of these days I might actually make some money at this," says McCarthy. "Right now, it's a pioneering, semireligious activity." ■

William Grimes is a culture reporter for The New York Times *and author of* Straight Up or On the Rocks: A Cultural History of American Drink *(Simon & Schuster).*

BEEF TENDERLOIN WITH MUSHROOMS, SHALLOTS, AND CALVADOS

Recipe from The Norman Table *by Claude Guermont with Paul Frumkin (Scribners)*

2 tablespoons butter
1 2-pound beef tenderloin, well trimmed
1 cup small mushrooms
1 tablespoon finely chopped shallots
1 teaspoon Calvados
¼ cup beef stock
Salt
Freshly ground black pepper

In a skillet with a cover, melt the butter over medium heat. Add the meat and cover. Raise the heat and cook tenderloin until brown on one side, about 5 to 6 minutes.

Turn the meat over, add the mushrooms and the shallots, cover, and continue to cook until other side of meat is brown, about 5 minutes.

Pour the Calvados over the meat and cook uncovered for 2 to 3 minutes. Remove the meat and cut it in half crosswise. Transfer to a serving platter and keep warm.

Add the stock to the skillet and cook for 1 minute, stirring with a wooden spoon to dissolve the browned bits in the bottom of the pan. Season with salt and pepper to taste. Pour sauce over tenderloin and serve immediately. Serves 4.

STRAWBERRIES MARINATED IN CALVADOS

Recipe from The Norman Table *by Claude Guermont with Paul Frumkin (Scribners)*

4 cups fresh strawberries, washed, dried, and hulled
2 tablespoons Calvados
¼ cup sugar
½ cup heavy cream
Ground cinnamon

In a bowl, place the strawberries and the Calvados. Let them marinate for at least 1 hour. Add the sugar, mix gently, and set aside.

In a small bowl, whip the cream until stiff peaks form, cover and set aside.

To serve, place a bed of whipped cream on each plate leaving a slight hollow in the >


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center. Lightly sprinkle the cinnamon over top. Place the strawberries in the center of the whipped cream. Serves 4.

NORMAN-STYLE PEACHES

Recipe from The Norman Table
by Claude Guermont
with Paul Frumkin (Scribners)

- **4 fresh peaches, ripe but firm**
- **2 tablespoons butter**
- **¼ cup sugar**
- **Pinch of cinnamon**
- **Pinch of ground cloves**
- **1 tablespoon Calvados**
- **½ cup heavy cream**

In a saucepan, place the peaches with enough water to cover. Bring to a boil and simmer for 1 minute. Drain in a colander and cool the peaches under cold running water. When they have cooled, peel and halve them and remove the pits.

In a medium skillet, melt the butter. Sprinkle the sugar over the melted butter. Place the peaches, curved-side down in the skillet and cook over low heat for 6 minutes. Turn the peaches over, cut-side down, and continue to cook for another 5 minutes. The sugar will begin to lightly brown and the peaches should become tender. Add the remaining ingredients to the skillet and simmer for 10 minutes. Arrange peach halves on a platter or individual plates and pour sauce over them. Serves 4.

ESCALOPES OF VEAL WITH CREAM, CALVADOS, AND APPLE

Recipe from The Cookery of the French Provinces *by Elizabeth David*

- **2 escalopes of veal**
- **Salt**
- **Freshly ground black pepper**
- **Juice of ½ lemon**
- **2 tablespoons butter**
- **½ apple, peeled, cored, and cubed**
- **2 tablespoons Calvados**
- **½ cup heavy cream**

Season the veal with the salt, pepper, and lemon juice. In a skillet melt the butter. When the butter starts to foam, add the veal and quickly sauté until both sides start to color. Add the apple cubes. In a small pan, heat the Calvados and set it afire. Pour it flaming over the meat, at the same time turning up the heat under the skillet. Rotate the pan until the flames die down. Pour in the cream and lower the heat. Cook gently for about 2 minutes, stirring the sauce and scraping up the juices all the time. As soon as the cream has thickened, transfer the meat to a serving dish, arrange the apple cubes on top, and cover with sauce. Serves 2.

Diflucan®
(fluconazole 150-mg tablet)

for vaginal yeast infections due to *Candida*

Summary of patient information about DIFLUCAN (Dí-flū-can), fluconazole (flū-con-á-zol)

PLEASE READ THIS BEFORE USING DIFLUCAN for the treatment of vaginal yeast infections due to *Candida*.

Pfizer wants you to know as much as possible about your medicines. The purpose of this summary is to inform you about DIFLUCAN and its use in the treatment of vaginal yeast infections. However, no summary can take the place of a discussion between you and your doctor or other healthcare professional. Your doctor has been provided with full prescribing information for DIFLUCAN, upon which this summary is based. You may want to read it and discuss any questions you may have.

What is a vaginal yeast infection?

In the vagina, yeast and bacteria live together in a balance that limits the excessive growth of either. When this normal balance is upset for any reason, an infection can occur. Changes within the vagina can be caused by increased moisture, as may happen during prolonged exposure to wet clothing or sweaty exercise outfits.

In addition, some medical conditions and certain medicines can increase the chances of getting a yeast infection. Specifically, the chances of getting an infection are higher in women who are pregnant, diabetic, using birth control pills, or taking antibiotics. Vaginal infections are common, and an estimated 75% of all adult women have at least one vaginal yeast infection in their lifetimes.

Vaginal yeast infections are uncomfortable and may cause itching, burning, and soreness. When infected, the lining of the vagina becomes inflamed (a condition known as vaginitis) and the vaginal area reddens. An increase in vaginal secretions is also common during yeast infections, and some women have a thick, white discharge.

What is *Candida*?

Most yeast infections are caused by a type of fungus called *Candida*. It is normal for the *Candida* yeast to live in the human body.

How does DIFLUCAN work against a yeast infection?

DIFLUCAN is an antifungal agent that works by interfering with the yeast's normal growth process. Because of this action, DIFLUCAN effectively cures most vaginal yeast infections due to *Candida*.

Who should NOT take DIFLUCAN?

DIFLUCAN should not be taken by anyone known to be allergic to fluconazole, the active ingredient, or to any of the inactive ingredients listed at the end of this Summary. Also, you should tell your doctor or other healthcare professional if you are allergic to any other medicines.

How should I take DIFLUCAN and what should I expect?

DIFLUCAN for vaginal yeast infections is a 150-mg tablet that is taken by mouth. Most patients can expect to see the beginning of symptom relief within 24 hours of taking the tablet. As DIFLUCAN works to cure the infection over a period of days, symptoms will gradually lessen and eventually disappear.

DIFLUCAN can be taken anytime—day or night, with or without meals. You should take it as soon as possible, **by mouth**, to ensure the earliest relief. If the symptoms have not started to go away within 3 to 5 days, you should contact your doctor or other healthcare professional.

Possible side effects

In US clinical studies of 448 patients taking a single dose of DIFLUCAN for vaginal yeast infections, the most common side effects reported were headache (13%), nausea (7%), and stomach pain (6%). Other side effects reported were diarrhea (3%), indigestion (1%), dizziness (1%), and changes in the way food tastes (1%). Overall, 26% of patients taking DIFLUCAN reported side effects, compared with 16% of 422 patients using vaginal products. You may want to discuss with your doctor or other healthcare professional whether the convenience of a single oral dose outweighs the increased risk of side effects compared with other treatments that are applied directly in the vagina. You should also tell your doctor or other healthcare professional about any side effects you do experience.

Important warnings and precautions

Follow your doctor's directions about how to take DIFLUCAN, and be aware of the following points:

- If the symptoms of your vaginal yeast infection have not improved within 3 to 5 days, contact your doctor or other healthcare professional.
- DIFLUCAN has not been studied in pregnant women. If you are pregnant, your doctor should prescribe DIFLUCAN only if the benefit to you justifies the possible risk to the fetus.
- Because DIFLUCAN passes into human milk, you should not take DIFLUCAN while nursing.
- Be sure to tell your doctor and other healthcare professionals about *all* the medicines you are taking—prescription, nonprescription, and vitamins. They know about possible interactions between medicines and are best able to prevent them. DIFLUCAN may interact with certain birth control pills, cimetidine (Tagamet), hydrocholorothiazide, antacids, rifampin, warfarin (Coumadin), phenytoin (Dilantin), cyclosporine (Sandimmune), zidovudine (Retrovir or AZT), theophylline, terfenadine (Seldane), and oral antidiabetic medicines. If you are not sure whether you are taking any of these medicines, check with your doctor, pharmacist, or other healthcare professional.
- DIFLUCAN has been connected to rare cases of serious liver damage, including deaths, primarily in patients with serious underlying medical conditions.
- Rare cases of anaphylaxis (a severe allergic reaction) have been reported, as well as rare cases of a severe skin disorder.

Cancer and impairment of fertility

Like most prescription drugs, DIFLUCAN was required to be tested on animals before it was allowed for human use. Often these tests are designed to achieve higher drug levels than humans achieve at recommended dosing. In these tests, benign liver tumors were observed in some of the male animals and a complicated labor/delivery was observed in some female animals. Your healthcare professional can tell you more about how drugs are tested on animals and what the results of these tests mean about safety for you.

Pediatric use

One-dose DIFLUCAN treatment for vaginal yeast infections due to *Candida* has not been studied in children. When multiple-dose DIFLUCAN was used for the treatment of other infections in children up to the age of 17 years, the most commonly reported side effects were vomiting (5%), stomach pain (3%), nausea (2%), and diarrhea (2%).

Active ingredient: Each tablet contains 150 mg fluconazole.

Inactive ingredients: Microcrystalline cellulose, dibasic calcium phosphate anhydrous, povidone, croscarmellose sodium, FD&C Red No. 40 aluminum lake dye, and magnesium stearate.

Caution: Federal law prohibits dispensing without a prescription. You must see a doctor to receive a prescription.

If you have any questions or want more information about DIFLUCAN for the treatment of vaginal yeast infections, talk to your doctor or other healthcare professional.

Pfizer U.S. Pharmaceuticals Group

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IMAGINE TREATING A VAGINAL YEAST INFECTION WITH ONE ORAL TABLET



Introducing the only oral, one-dose cure for most vaginal yeast* infections—available by prescription from your doctor.



You simply take one oral tablet once for a complete treatment. That's the great idea behind Diflucan® (fluconazole). And Diflucan has been shown to be comparable to 7 days of Monistat® 7, Gyne-Lotrimin®, or Mycelex®-7.† In US clinical studies, the most common side effects that occurred with Diflucan were headache (13%), nausea (7%), and stomach pain (6%). To find out more about the prescription oral treatment... **ask your doctor or healthcare professional about Diflucan for vaginal yeast infections.**

Diflucan®
(fluconazole 150-mg tablet)

THE ONE-DOSE ORAL TREATMENT

Pfizer

Please see additional important product information on adjacent page.

*Due to *Candida*.

Monistat 7 (miconazole) is a registered trademark of Ortho Pharmaceutical Corp; Gyne-Lotrimin (clotrimazole) is a registered trademark of Schering-Plough Corp; Mycelex-7 (clotrimazole) is a registered trademark of Bayer Corp.



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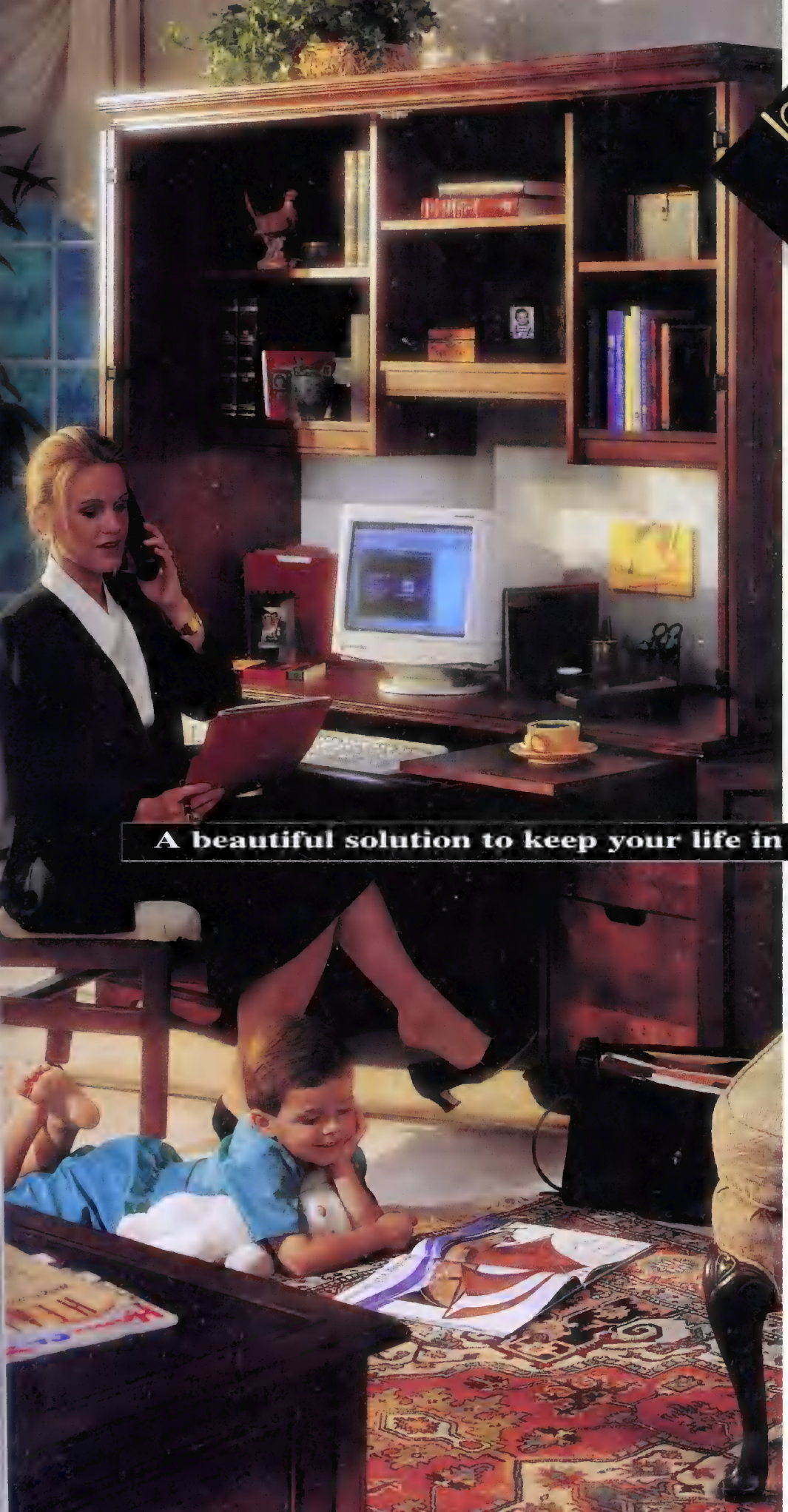




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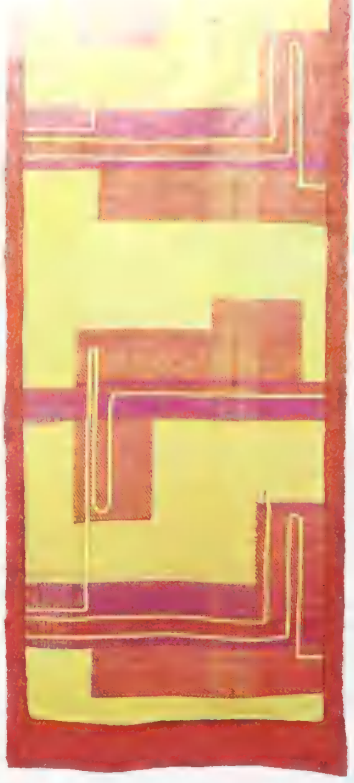


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Made for modernity



Crafts of the Machine Age recall America's uneasy fascination with technology



Crystal intaglio panel, LEFT, by Paul V. Gardner for New York's Empire State Building, 1931. CENTER LEFT: Paul T. Frankl's lacquered birch Skyscraper Bookcase, 1926.

Dorothy Wright Liebes's handwoven wall hanging of 1936, ABOVE, reflects geometric abstraction of modern art.

BY MARTIN FILLER

Handcrafted and machine-made might seem at first to be mutually exclusive concepts. But in fact, the point at which those two very different methods of manufacture converged marks one of the crucial junctures in the development of modern design. That is demonstrated by "Craft in the Machine Age 1920–1945," a thought-provoking exhibition on view at the American Craft Museum in New York from October 19 through February 25, 1996. Focusing on the machine-mad era when popular fascination with technology grew into veritable worship, it contains many lessons for our emerging cybernetic culture.

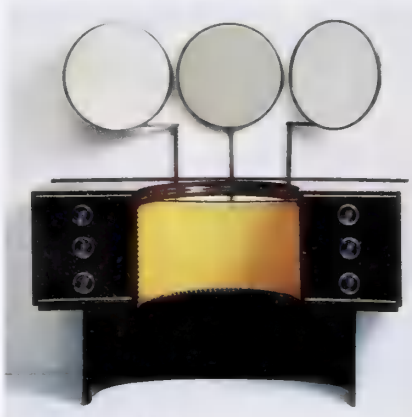
During the early phase of the Industrial Revolution, the goal was to make mass-produced objects seem like costlier custom items. By the 1920s, architects, designers, and craftsmen were attempting to reverse the process. After the disaster of World War I, people elevated machines into icons of a perfectible world ruled by science and reason. Because America had become the world's leading industrial power, our machine-inspired products seemed especially progressive and desirable.

Among the 140 pieces in the show is an exquisite Libbey crystal decanter that resembles laboratory glassware and a sleek silver cocktail shaker in the shape of an artillery shell. Paul T. Frankl's lacquered birch Skyscraper Bookcase of 1926 took its stepped-back tower form from America's most distinctive contribution to modern architecture.

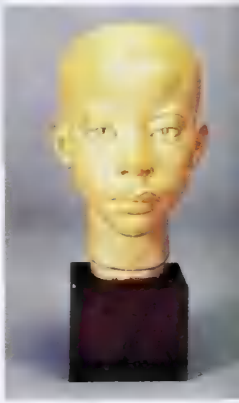
For more details, see Reader Information

The cool trio of round mirrors atop Gilbert Rohde's dressing vanity of 1939 seems more suited to a clinic than a boudoir. What clearer way to show that technology could be sexy?

Though hard-edged geometric pattern remained a constant motif, artisans in several mediums—especially weaving and ceramics, which have always depended on manual techniques—soon began to reassert the human touch. In the exemplary accompanying catalog (Abrams, $49.50), probing essays by ten scholars examine the complex aesthetic, economic, political, and philosophical issues that influenced design at a time when people's anxieties about the modern world found revealing expression in how things were made. ■



Gilbert Rohde's 1939 dressing vanity, LEFT, combines rosewood and brass with the new Plexiglas and vinyl-coated fabric.





Ceramics include Eva Zeisel's Museum White Dinnerware, 1943–46, LEFT; William E. Artis's *Michael*, RIGHT, c. 1945.

Set an inviting tone.

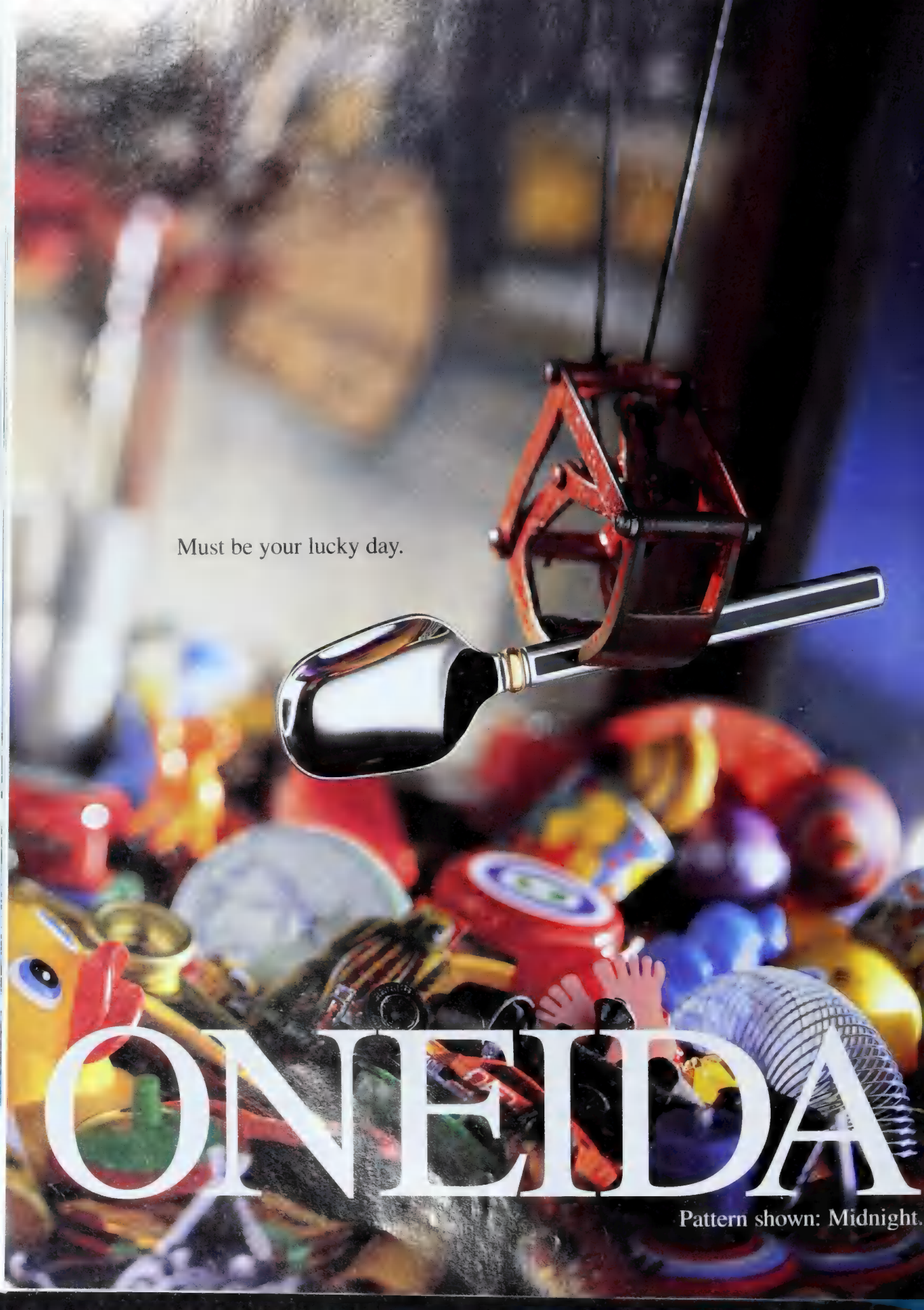


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Must be your lucky day.
ONEIDA
Pattern shown: Midnight.

house beautiful
NOVEMBER 1995



Disciplined decorating

The best art is marked by discipline, which Webster's defines, among other things, as an exercise in self-control. If you're like me, that's the hard part. You want to include everything you've ever collected on the tabletop. You don't want to hurt anyone's feelings, so every gift, appropriate or not, has to be seen in use. You like glass—sleek Danish glass as much as intricate Venetian glass, and you display them together, throwing in a Sandwich piece or two. Design pro Mariette Himes Gomez, on the other hand, makes a choice. There are only a few Steuben glass vases from the 1920s on the tables and mantelpieces in her living room for a Kips Bay showhouse, and you see them as if for the very first time.

Among the other exemplary examples of self-control in the pages that follow are the rooms in decorator Greg Jordan's own tiny New York apartment, where he limited himself to one print throughout. In Sue Burgess's house outside Washington, D.C., a controlled color scheme of neutrals propels a mix of antiques into a pleasing contemporary whole.

Discipline is one thing, rigidity another. It has been said that consistency is the hobgoblin of little minds, and the comment can be applied to decorating. Listen to the writers in this issue: "Slavish symmetry is boring," "The risk of monotone, of course, is monotony," "A home should have some unpredictability."

Another lesson in Gomez's Kips Bay room is how to bring rhythm and grace to a symmetrical scheme. When she designed the twin sitting areas of a double living room, she knew that the easy way—to make them identical twins—would be stiff and uninviting. Just as Greg Jordan knew enough to resist his impulse to add an apricot or turquoise rug to the gray, black, and white scheme.

Rules are made to be broken, but as this magazine illustrates, first you have to know the rules and demonstrate the control it takes to follow them.

Louis Oliver Gropp

EDITOR IN CHIEF


SERVE

Taking the stiffness out of symmetry



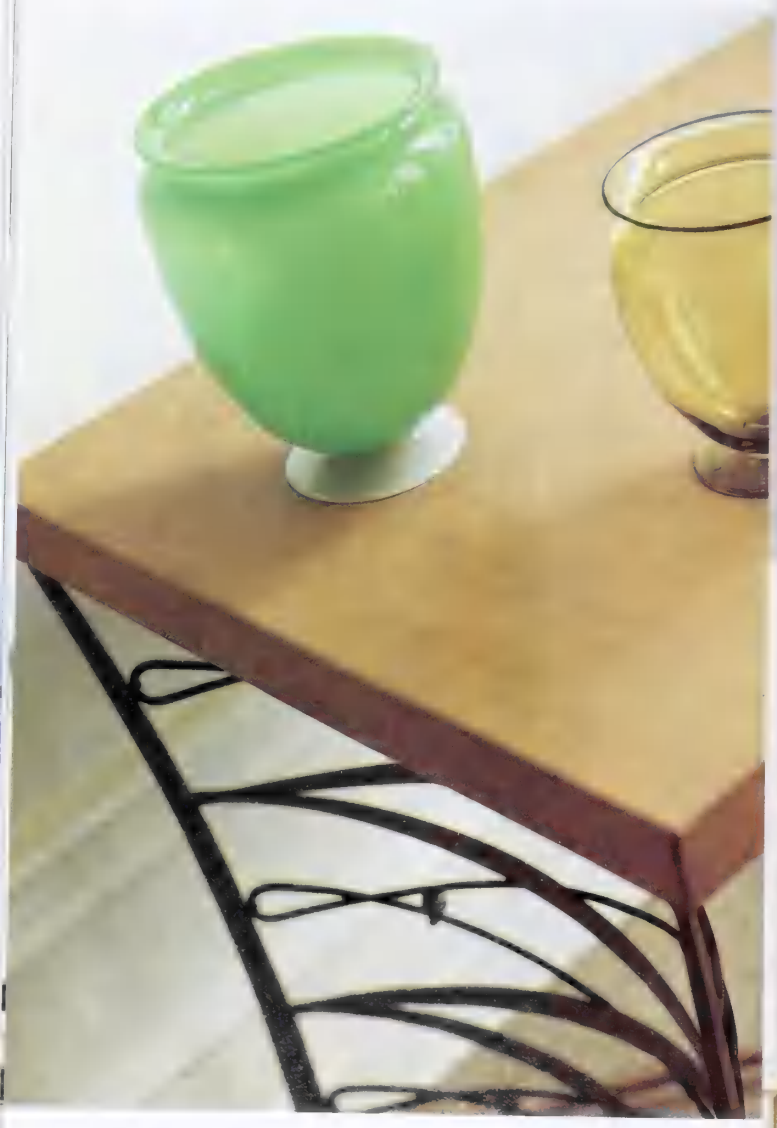
In rooms designed by Mariette Gomez, textures are essential to make up for the lack of pattern. Raffia cloth, on the huge ottoman, is one of her favorites; so is stone, seen here in the carved supports of the consoles.

A designer pays homage to the formal plan and traditional details of a grand old drawing room without being predictable or ponderous

BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY CAROLYN ENGLEFIELD

"Furniture is my sculpture," says interior designer Mariette Himes Gomez. "I just can't get enough of it—the curve of a sofa arm, the turn of a table leg, even the pitch of a chair-back." To hear her talk you might take Gomez for a designer who finds a single piece of important furniture, then builds a room around it. But that never happens: For Gomez the layout comes first. "The minute I walk into a room I automatically think about balance," says the designer. She balances a seating group with another, a sofa with chairs, furniture against windows. Only when

The looping bronze base of a 1940s French console, the lacy backs of Italian armchairs, the plump upholstery of low-slung chairs show why the designer calls furniture her sculpture







Mariette Gomez, known for her love of vanilla, ivory, and all other shades of white, says that lately she has found herself using more colors — like the green linen on upholstered chairs (OPPOSITE) and the intense shades of the Steuben glass pieces from the 1920s. CLOCKWISE FROM ABOVE: Emerald green and topaz vases stand on a bronze 1940s French table. The pale stripes of the fabric panels at the window are almost imperceptibly green. An amethyst silverina vase stands [illegible] on a pastel.

For more details, see Reader Information [illegible]



she has worked out a floor plan does she turn her thoughts to the style and shape of each piece.

Gomez put her method to work recently in the drawing room of a Kips Bay Boys & Girls Club Showhouse. The room, a double cube with regularly spaced windows and matching stone mantelpieces at either end, was a double challenge. The first objective, as it is with all symmetrical rooms, was to respect the formal plan without being predictable. The second was to keep both sides of the room in balance without making them identical. As Gomez well knows, slavish symmetry is boring. So while she hung matching gilt and verdigris lanterns on each side and gathered similar furniture arrangements around each fireplace, she filled the room with surprises. The sofa and chairs in each group are so different you hardly realize the arrangement is the same. The way Gomez handled the fireplace walls is equally inventive. A pair of mirrors over matching stone and marble consoles flank one mantel where a single vase stands below a Matisse pen and ink drawing. At the opposite end of the room, one large mirror hangs on the chimney breast, and only one table flanks it. The designer's choice of coffee tables—a huge ottoman and a three-tiered French piece—completed her balancing act with a flourish.



Prescription for



In interior designer Greg Jordan's Manhattan living room, upholstered pieces and white-painted chairs seem to lose their specific gravity and float in light.

small apartment





"It had to be one fabric and it had to be a print," decided designer Greg Jordan. "What else could unify a two-room apartment?"

BY JUNE KURT

PHOTOGRAPHY BY TOM McWILLIAM

PRODUCED BY SARAH KAUFMAN

"No, it isn't chicken wire," says Greg Jordan of the pattern that covers virtually everything in his minuscule Manhattan apartment. "It's chain-link. But I like to think of it as an urban version of an 18th-century trellis print." Whatever your associations with the diamond design that sweeps across Jordan's walls and furniture (a school yard? a tennis club?), the camouflage soon becomes calm-ouflage. The stuff is soothing, light, rhythmic. Eventually the design evaporates from consciousness, allowing Jordan's comfortably crammed-in belongings—books, art, Persian pots—to assert their friendly personality. "Actually, it's a very expansive pattern; it opens out to white," says Jordan, who designed it, will soon produce it, and, after all, lives with it. "In two years I've never gotten tired of the color or design."

The pied-à-terre may have only a 10 x 15 bedroom, a 13 x 16 living room, a tiny entrance hall, and a kitchenette in a closet, but it also offers Manhattan's most enviable luxury: a direct treetop view of Central Park from each room, under miles of sky. "From sunup to city lights, I never pull the curtains," Jordan says happily. "I can watch the crows in the park from my bathtub."

The wraparound gray-black-white theme is particularly surprising to those who know Jordan's work: As a designer, his hallmark is a vibrant use of color. Here there is a splash of blue from a silk lampshade, a blue vase on a shelf, a blue-black abstract painting—the rest is neutral. "I had to resist putting down an apricot or turquoise rug," he admits. "But it's restful after working all day with color to come home to none." And though he's often traveling, home it is for now, meaning that somehow he had to find space within two rooms for eating, socializing, working, TV, and piles of books. And he has. Particularly ingenious is a nearly invisible dining banquette tucked into a nook by the fireplace (see preceding page). The pattern makes it just part of the wall.

"A little place like this would be nerve-racking if there weren't a single thread running through it," Jordan says. "Is this the only print that can do the job? Not at all. But this is my print."

Visitors relax in the hospitably arranged room. Color is provided by the sky. "The place goes pink, orange, or gold, depending on the hour or season," Jordan says. Fabric, wallpaper, chairs, and bookcases from Greg Jordan, Inc.


"Yes, it's small, but when I wake up to great linens and fresh

lowers, I know that on any scale, what matters is quality of life"



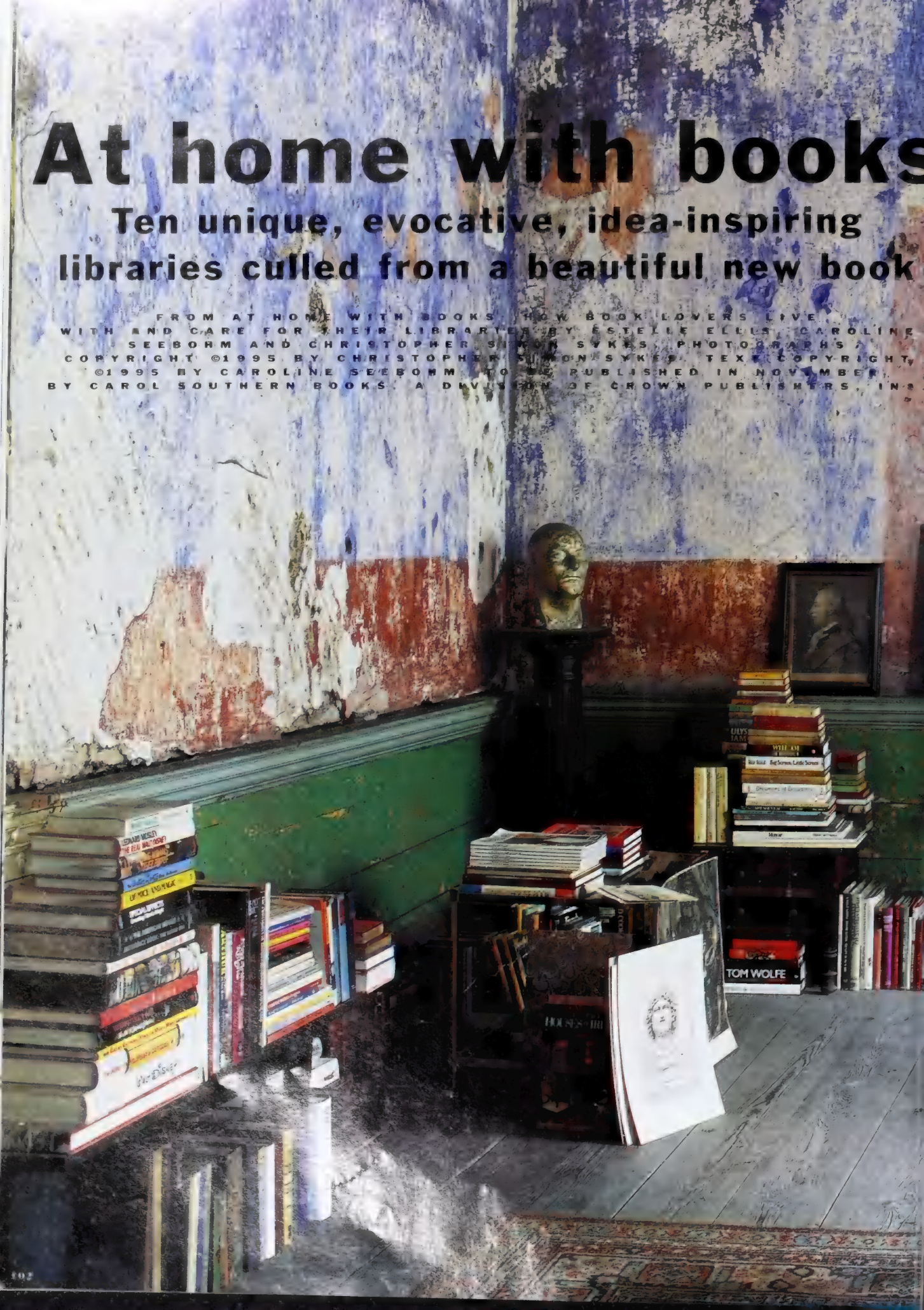
Gray-lined bed curtains create a room within the small room, where even the works of art are framed with an eye to scale and unity. Exception: Jordan's riding chaps on the door. By the English chest, a painted butler's tray serves as a bedside library. "In my own home I didn't want to be limited by any decorating style," says Jordan. "What's here is what works for me."

For more details, see Reader Information

At home with books

Ten unique, evocative, idea-inspiring libraries culled from a beautiful new book

FROM AT HOME WITH BOOKS: HOW BOOK LOVERS LIVE WITH AND CARE FOR THEIR LIBRARIES, BY ESTELLE ELLIS, CAROLINE SEEBOHM AND CHRISTOPHER SIMON SYKES. PHOTOGRAPHS COPYRIGHT ©1995 BY CHRISTOPHER SIMON SYKES. TEXT COPYRIGHT ©1995 BY CAROLINE SEEBOHM. TO BE PUBLISHED IN NOVEMBER BY CAROL SOUTHERN BOOKS, A DIVISION OF CROWN PUBLISHERS, INC.





Romantic, dilapidated, and pure Georgian Irish, this library is part of a 1740 house on the north side of Dublin that has had its ups and downs. Once lived in consecutively by two bishops, it eventually housed 100 tenants at one time. Michael and Aileen Casey, parents of three young children, have come to the rescue with more love and imagination than cash, but with the welcome help of the Irish Georgian Society. Under nineteen coats of paint the Caseys found the original blue of the library walls. Aileen says, "I believe we are closer to the 18th-century feel of the room now than we will be when it is all repainted."



The new book wall by Alison Sky of the design firm SITE in an 1820 landmark town house in New York's Greenwich Village had many jobs to do, the most down-to-earth being to cover up pipes for plumbing and air conditioning. Another practical matter was storage space for the owner Laurie Mallet's personal book collection (those on the left). Then for sheer decoration and symbolism came the white books on the right: real books sealed solid with resin and then painted. Sky calls them "memories of the past."

BY CAROLINE SEEBOHM

Over the library in Trajan's Forum in Rome is the perfect inscription: "Dispensary to the Soul." Would any literate person disagree? Most book-lovers love passionately and will go to inordinate lengths to collect and keep their books. "I'm an addicted reader," author Susan Sontag admits. "It's a kind of greed, in a way. I like to be surrounded by things that speak to me and uplift me." A century ago, Mark Twain felt the same. "In a good bookroom you feel in some mysterious way that you are absorbing the wisdom contained in all the books through your skin, without even opening them."

In recent years, the household library has been liberated. Books are no longer confined to a single space, a just-for-reading study or work area. Book people today want their books where they can get to them, which is everywhere—up close and accessible. They may be heaped or arranged on tables, pyramided on chairs within arm's reach of the bed, or concealed behind screens. Books in the dining room. Books in the kitchen. Books in the bathroom. Books on the floor, books up a staircase. Books are like children—there is no end to their persistent, lovable, sometimes impossibly demanding presence.

Our libraries link us with the past, present, and future in a way that is portable, affordable, and aesthetically pleasurable. As Barbara Tuchman wrote, "Without books history is silence, literature dumb, science crippled, thought and speculation at a standstill." We keep the books we read as children for sentimental reasons and to pass them on to our own children. Later we collect grown-up books, those we love and admire and wish to return to. We begin our careers and add work-related books. We marry, we relocate, we have families, we grow old, and along the way, we always manage to hang on to our books.

It is thought-provoking that the current interest in libraries should be on the rise just when many feel that books are being threatened. Computer technology, offering the ability to retrieve information from an enormous variety of sources to be reproduced on a screen, seems to doom libraries as we know them. But nobody moving into a new house or remodeling an old one would dream of omitting a place for books.

People continue to provide a space for their libraries because books make a home. Book-centered rooms are thought of as nurturing: a comfort zone, an escape hatch, a place to retreat to for tea and talk, for thinking and reading, for recapturing memories, for regenerating spirit and ideas. We regard our books as containers of love, laughter, and wisdom, always there for us, glowing with the hidden magic of their art. This is as true for the scholar as for the fisherman, for the novelist as for the businesswoman. Without exception, the people I interviewed for *At Home with Books* spoke of an early love for books: the excitement of getting a first library card, hours spent in the neighborhood library, the book-filled homes of their parents, of books read aloud.

All constant readers share the feeling that their books express their sense of home. A poignant example of this is the exchange between a client and architect Thaddeus Kumierski, who was designing a house to be raised from the ashes of the 1990 Oakland fire. Kumierski emphasized the need for bookcases to impart warmth and stability to the reconstructed interior. The client enthusiastically agreed, then she suddenly remembered sadly, "But I have no books any more." One hopes she rebuilt her collection quickly.

The sense of loss expressed by this Oakland woman reflects the significance books play in our lives, a significance hardly ever thought about until we find ourselves without them. Books are as personal to us as our clothes. Thus libraries, perhaps more than any other room in the house, express the personality of their owners. Just as the contents of a medicine cabinet may reveal a person's health secrets, so the books people read say as much about their tastes, interests, and preferences as a psychological profile. "You can read a person by the books he reads," says historian and critic A.L. Rowse, adding an example: "Churchill's library is eloquent of the man."

"'Would you come see my books?' is a very intimate invitation," says John Saumarez Smith, owner of the legendary London bookstore G. Heywood Hill. "So much is revealed." Saumarez Smith knows this at first-hand. His colleague, George Ramsden, came to him one day in a state of high excitement and blurted out, "I've just bought Edith Wharton's library. I will never again have the chance to buy the books of so fascinating a writer. The books will give me ten years of cataloguing and discovery." John Saumarez Smith recalled, "It was as though he were confessing to a love affair." As Ramsden's wife remarked later, "I have to share George's heart with Edith." This is pure bibliomania, a perfect case illuminating the power of books to inspire passion and devotion.

Prospero, in Shakespeare's *The Tempest*, called his library his dukedom. The libraries shown in these pages are the personal and private dukedoms of their owners, who, like royalty, roam and graze at will. The objects of their desire, arranged humbly, decoratively, imposingly, or mysteriously on tables and shelves, stand poised to reveal their treasures at a touch.



In his own living room (ABOVE), New York decorator Thomas Britt paid meticulous attention to shape and color, so the rowdiness of ordinary book jackets would have been too jarring. "I slipcovered the books," he explains, "as was the custom in 17th-century libraries in Europe." They used parchment; he used shiny cream-colored paper with hand-written labels, and did the same for groups of magazines.

A close relative of the cozy home library is the country bookstore you can't seem to leave—if the storekeeper knows his business. And Timothy Mawson, whose untimely death occurred recently, was a master bookseller with just that kind of shop (BELOW) in New Preston, Connecticut. In it he created still lifes with botanical prints, antique garden tools, old seed catalogs, and weathered rustic artifacts. But more important to his customers and to him was the high quality of the books he sold, most of them old, many of them rare. Mawson believed that books at home are also enhanced visually when they are seen among other objects of beauty—porcelains, statuary, burnished woods. In his old Connecticut house (OPPOSITE) he was just as concerned with aura and content as he was in his shop. "I have books in most of my rooms," he said. "They are a transforming element. You're embraced by them. If I had to choose between having a wall of paintings and a wall of books, I would certainly choose books." The secretary bookcase stood in his living room.





If you look at the ceiling of Niall Smith's library (BELOW), it is clear that he has placed his fine Biedermeier furniture and his extensive selection of Irish and American classics in a former industrial space. Smith, Irish-born, collected early-19th-century Middle European neoclassical furniture so avidly that he eventually opened a store to absorb the overflow. Upon entering, visitors to his Manhattan loft discover a gallery surrounded by a book wall he had handcrafted and then painted himself in Biedermeier style. In addition to separating his library/living room from dining and sleeping areas, Smith's book wall creates an environment conducive to "the last private act, reading." He has very strong ideas about how to arrange bookshelves. "I only like books flush to the front of the shelves. I hate when they're recessed."

Kitty D'Alessio, fashion executive, has a fireplace-centered book wall in the bedroom of her Manhattan town house apartment, but it didn't provide enough space for her growing book collection. Fortunately her corridors were accommodatingly wide, so between the bedroom and the living room she built another wall of books (RIGHT).





An artist and designer with homes in New York and Florida, Michele Oka Doner is acutely responsive to location: Not for her the country house that is a recognizable version of the city house. Her library in Miami Beach (ABOVE), where she is seen, is the polar opposite of her library in a downtown Manhattan loft. Instead of a system of bookshelves in the Florida library, she installed under the window a sixty-foot-long, three-and-a-half-foot wide platform. The designer explains, "I didn't want to put anything up on the walls that would compete with the panoramic view." On that book platform, Oka Doner and her husband can stretch out back-to-back and read. As horizontal as this arrangement is, so is the loft library vertical (RIGHT). The "book tower" is a windowless space, enormously tall (the ladder reaches up twelve feet), densely stacked with the books of three families, five generations. Says Oka Doner, "I liked the idea of the library as the heart of the house, which is why we centered it in the loft space. Books surround you, higher than you are. You remember the stacks in college." The owners painted the book tower black in stark contrast with the large white loft, and Oka Doner spends time here every day. "I sit in my Bugatti chair, reading and enjoying the space."





A **bibliophile** who is a major benefactor of the New York Public Library, a friend to literary lions, and a daily reader no matter how crammed his business and social schedules become, fashion designer Bill Blass even sleeps with books. Here in his 18th-century stone weekend house in northwestern Connecticut is his own bedroom with library wall (LEFT). The divided bays of shelves with cabinets below are a timeless design that any skilled carpenter can execute, and with changes in paint color or wood finish and cabinetry detail such a bookcase can suit just about any style of room. A vintage book stand adds historic resonance to the comfortable bed-sitting room. Blass feels that rooms should play multiple roles, so all his bedrooms are libraries too.

The eminent art historian and Picasso biographer John Richardson (OPPOSITE) may be swamped with books, but he says he "can't get rid of a book. They are all over the place, on chairs, on the floor, even in the car. I've just inherited the library of a friend. At the moment they are in the garage in boxes. But I could never turn away a book. Never." Many of the books are in Richardson's neoclassical library, a separate building on top of a hill near his main house in southern New England. It was built as a private place in which to work on his projected four-volume biography of Picasso, of which one has already appeared. The design of the library was the brainchild of Cuban-born Ernesto Buch, who responded to Richardson's fond memories of his schooldays at Stowe in England. The little temples and pavilions on the school grounds are recalled in the details (RIGHT) of pediments, columns, statuary. The author had planned to stroll over here daily to work, but now he lives, eats, and sleeps here nearly all the time. With its tiny kitchen and sleeping alcove, this room is the ultimate [illegible] of living with books and the [illegible] space for a committed writer.





Neutrality policy

In her own house just outside Washington, D.C., decorator Sue Burgess blends pale colors and polished woods to set a new beige standard



The living room is a tone poem to taupe, unified by a sisal rug and accented with tiger silk velour from Cowtan & Tout on the throw pillow. ABOVE RIGHT: Burgess stores linens, silver, screwdrivers, and hammers in the Biedermeier secretary. BELOW RIGHT: She chose the Somali Panthe Wilton carpet from Stark for the entrance hall because she finds it practically indestructible.





BY CHRISTINE PITTEL

PHOTOGRAPHY BY GORDON BEALL

PRODUCED BY SARAH KALTMAN

She might be called a master of diplomatic decorating in a town where neutrality is often the best policy. Sue Burgess saw to it that all the rooms in her two-story, peaked-roof 1940s house in one of the Maryland suburbs outside the capital were painted the palest shades of eggshell, buttermilk, or taupe. The urbane discretion extends even to the brick exterior, which she painted uniformly in a sandstone cooled with gray. This is a woman with a hundred different words for beige. "I love color, and I use it for clients," Burgess says. "I just don't want it in front of me all the time."

The muted backdrop soothes the eye from the moment the door opens and introduces her distinctive collection of furniture. Carefully chosen pieces of all persuasions—Georgian, Regency, Victorian, Biedermeier, Art Deco—meet and











Burgess salvaged a Victorian mahogany table from her mother's basement and then bleached it, along with the mahogany chairs now covered in a Directoire stripe from Scalamandré. ABOVE LEFT: The paint on the designer's upstairs office walls is Paté, trimmed in Shell White, both from Duron. The high-backed chair slipcovered in cotton twill is mahogany, also bleached by Burgess. The granite-and-steel desk is from Niermann Weeks (who also manufacture a version of the cog mirror in her living room). BELOW LEFT: Sue Burgess in her element. BELOW RIGHT: A John Rossel mirror is propped on the pine sample cabinet.



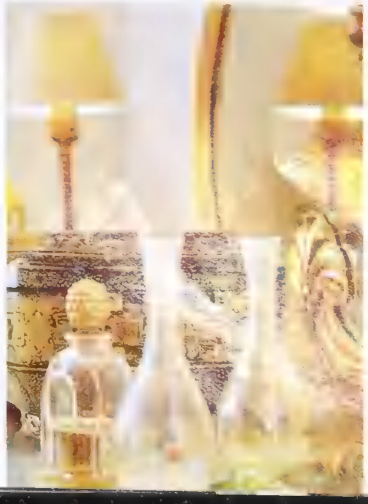


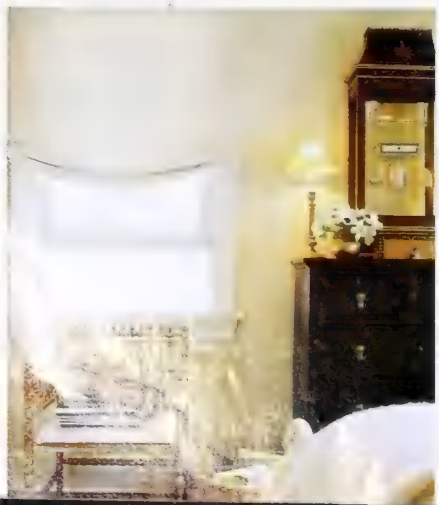
mingle, drawn together by paint and fabrics in a consistent palette that sets off their features in the most flattering light. In the stately entrance hall, metamorphosed from a screened-in side porch when Burgess relocated the front door, creamy walls silhouette every curve of the fine-boned George III lyre-back settee and the mahogany barley-twist legs of the limed oak table. The monochromatic clarity of the rooms also brings out the subtle textures of natural linen, silk, and cotton in soft ivories.

The risk of monotone, of course, is monotony. To stop the rooms from becoming bland, Burgess uses stronger neutrals and near-neutrals as punctuation. Here and there a deep smoky black or a gleam of burnished gold catches the eye. In the new fireplace she designed, plain oyster-white columns contrast boldly with a black slate surround.

The general air of decorum is deceptive. "My style is traditional, but with a twist," she says. The bull's-eye mirror over the mantel was framed with a grist-mill's rough cog, and the wrong side of a linen upholsters the George III settee (the reverse was lighter). There are unexpected juxtapositions of thick and thin, delicate and heavy, voluminous and skeletal. In the guest bedroom, a spindly gold-leafed spool chair stands next to an ebonized oak Jacobean chest of drawers. An intricately carved Louis XIV chair is pulled up to a straight-edged steel-and-granite desk in her upstairs office.

The oppositions resonate because the house is not cluttered. Burgess likes to give each piece of furniture space to breathe. "My rooms are very simple, clean, and somewhat sparse," she says. "I like things a little bit underdone."







Burgess added the moldings in the ladylike guest bedroom and carpeted the floor with sisal because she likes its look and the way it feels under bare feet. The Louis XVI–style bed was green when she bought it; she whitewashed both it and the love seat in the foreground. The bed linens are Quatrain ivory cotton from Robert Allen. The pillow is covered with a black silk embroidered with birds from Norma Kamali. OPPOSITE, BELOW RIGHT: Light in the guest room is filtered through a drooping Roman shade made of silk. OPPOSITE ABOVE: In the master bedroom, the windows are curtained in creamy cotton crepe. Burgess gold-leafed the teardrop mirror over the kidney-shaped dressing table. The bed linens are from Anichini. OPPOSITE, BELOW LEFT: Lamps from the designer's mother's dressing table play on the sheen of gold on the Chinese lacquer box, the French perfume bottle, and the pearlescent Venetian glass vases.

For more details, see Reader Information





Galactic meets African

Designer Paul Siskin combines Directional's futuristic new furniture by Larry Laslo with tribal art in an old house where crumbling finishes are cherished



BY CAROL PRISANT
PHOTOGRAPHY BY PETER MARGONELLI
PRODUCED BY DARA CAPONIGRO

In rooms with an adventurous streak, decorator Paul Siskin has created a remarkable synthesis of tribal African and futuristic influences. He uses Directional's newest groups—Saturn, Satellite, Retro, and Cubist—all designed by the talented Larry Laslo, whose favorite word about his collection is *galactic*. Take the skeletal metal globes on Saturn (the bronze-patinated center table in the entry hall), for example, or the platinum Cubist tables in the living room. They would delight Giacometti, Brancusi—and Robby the Robot. Add the simple sectional Infinity sofa tightly

Brancusi-inspired platinum tables, a chenille-covered sectional, and an ottoman with silver-finish feet are among Larry Laslo's new pieces for Directional. Paul Siskin has combined them with self-bordered curtains on Fran Taubman rods and Stark's textured carpet. Curtains and shades made by New York Drapery. Baroque sconces from John Rosselli. The sculptural African chair is from Tambaran Gallery.

covered in a sage green chenille corduroy, a group of rich graphic prints, and you get counterpoint, freshness, and color. Gutsy browns and greens predominate, occasionally combined with what Larry Laslo enigmatically calls a "leopard tapestry for adults."

Siskin favors natural leathers and cottons, granite and woods to slick synthetics here, and the strong note is African art. Examples include the hand-hewn chair in the living room and the collections of African currencies which take the form of sculptures, one standing on the library bookcase's top shelf beside some mixed-media prints. Siskin has cleverly reinterpreted bold African mural designs on the dining room dado and brought in witty faux-zebra tapestries upholstering Laslo's super-comfortable dining chairs. In the book-lined library, a nineties-scale wing chair is positioned by a sunny window—perfect for curling up with *Out of Africa* or recent snaps of Kilimanjaro.





The faux-zebra dining chairs (ABOVE) are as easygoing in their fashion as the neo-Deco leather chair in the living room (INSET ABOVE) and the comfortable lacquered open-arm chair by the Tucker Robbins trestle table in the library (LEFT). A Russian textile from ABC Carpet & Home used as drapery in the library is a cosmopolitan touch. The African-patterned dado in the dining room was painted by Geoff Howell. A bronze occasional table (BELOW) is by Larry Laslo.

For more details, see Reader Information and Prices & Sources





In the entry hall, past and future drolly blend in Larry Laslo's tribute to 1940s French design, a granite-and-metal center table called Saturn. Door and fireplace are two of the naturally weathered surfaces.



The appeal of austerity

A Pennsylvania farmhouse draws its rough grace from old wood and stone, and its buzz from Dialogica's kinetic furnitur

Every weekend, Sergio and Monique Savarese, Dialogica's husband-and-wife design team, retreat to an 1840 Pennsylvania Dutch farmhouse (RIGHT) rimmed front and back with porches and orbited by outbuildings like the stable (ABOVE), which shelters a potting table. OPPOSITE: Furnishings seem to have settled in from another time zone. In a living room crisscrossed by light as well as breezes, the Ram and Splash chairs attend a swanlike sofa named *"Elle s'écoute il s'abandonne,"* or "She's in touch with herself, he surrenders." The vitrine is a prototype.







BY DYLAN LANDIS

PHOTOGRAPHY BY WILLIAM WALDRON

PRODUCED BY SARAH SHAW

He drives; she sits beside him with a laptop. It is now a routine, but it took Monique and Sergio Savarese four months, after acquiring their farmhouse, to actually spend a weekend there. "I was afraid," says Sergio. "My first days I thought, 'What am I *doing*? I should be working.'" Now they cannot stay away, yet the house still appears half-finished to some of their visitors. Windows are bare. Dark, moody floors are clear of rugs. The walls are largely unadorned, although Monique has hung canvases by her mother, a Dutch artist who died when her daughter was sixteen. Says Monique



"Unoccupied space gives me peace of mind. I would rather live with a few meaningful pieces."

Sergio, her husband and partner, was a geologist in his first career, Monique an interior designer in hers. They founded the first Dialogica six years ago, a shop in SoHo with furnishings that seem to preen, swoop, and stand in place, all at the same time. (There are now three more stores.) The house, conversely, is linear, gridded with mullions and paneled doors. It is one of the oldest houses in Bucks County, Pennsylvania. Among its traditional features are two front doors, and stairwells so tight that mattresses must be hoisted through a slot in the floor. But for the Savareses the juxtaposition of a steel armoire in a country kitchen is no caprice; it's a way to keep contemplative rooms from turning drowsy. "If you just look to history, you miss a great part of life," says Monique. "A home should also live in the present, and have some unpredictability."

The stainless-steel casing on Stanley, a Dialogica cabinet (ABOVE), **evokes memories of old diners, adds warmth in the kitchen. The Savareses** (OPPOSITE BELOW) **designed the walnut table.** OPPOSITE: **The dining room's Malindi table, the legs of which are hand-turned the old way, with new proportions, is flanked by two 1890s chairs.**

"I wanted to repaint, but when I found out the old paint was original I wouldn't have felt right about it," says Monique

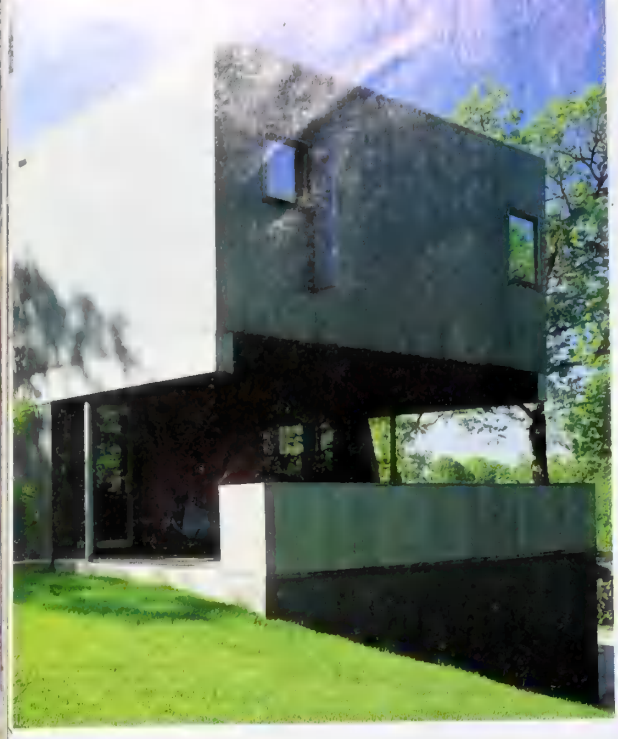






In the master bedroom (ABOVE), Dialogica's My Darling bed reaches for the rafters, its vinelike posts giving the ceiling a visual lift and gentling its angular beams and boards. Monique explains, "The curves create energy and envelope you, but in a very unintrusive way." Also by Dialogica: My Dear chair, with carved antlers; Kiko runner; Puri nightstand with owl pulls. OPPOSITE, BELOW RIGHT: In a 1940s renovation, two Scandinavian-style beds were built into guest room niches; their paint matches original milk paint on the windowframe. OPPOSITE, BELOW LEFT: A still life by Monique's mother hangs in a stairwell to a third-floor studio (OPPOSITE ABOVE), where a chimney breast bulges with horsehair-stiffened plaster, one of the surfaces in the house that the owners will not touch. Dialogica's Dream Screen stands in contrast; an African drum serves as a side table for the Oom and Metropolis lounge chairs.

For more details, see Reader Information





Levels of de



Iowa? That's right. Housing in the Hawkeye State is not just little white cottages surrounded by cornfields. Here, on a narrow

ight

lot in Des Moines, a young family is happily at home in a striking three-story contemporary house designed by Douglas Wells

The form of this house is unlike anything else in the neighborhood, but the stained cedar siding links it to nearby buildings. RIGHT: An arching asphalt shingle roof forms a canopy over the front door. OPPOSITE, CLOCKWISE FROM TOP LEFT: The second-floor deck is sheltered by a grove of trees. Blue fins and mahogany trim accent the front of the house. On the south side, the soaring window rises from the living room to the master bedroom.

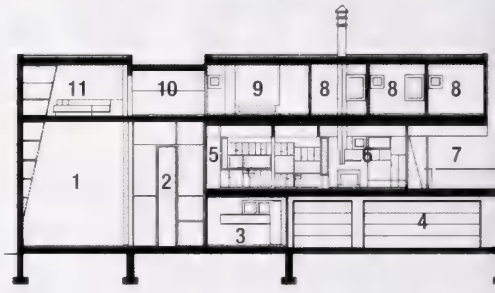


BY SUSAN ZEVON

PHOTOGRAPHY BY SCOTT FRANCES

Although the house is so idiosyncratic that you might guess it stands in southern California or some other center of architectural rambunctiousness, in fact it is in Iowa. And its owners, Steve and Kim Rosenberg, are not transplants from the West Coast; they are both native Iowans. When Kim was in high school her family moved to a contemporary house and she was smitten with modern design for life. "Steve," she says of her physician husband, "was more traditional but he caught on fast."

When the young couple were expecting a baby they couldn't find a house they liked, so they bought a narrow hillside lot in an old section of Des Moines and hired an architect. Their property was only 140 feet wide by 200 feet deep, but it was appealingly



1. Living room
2. Entry
3. Exercise room
4. Garage
5. Kitchen
6. Family room
7. Deck
8. Bedroom
9. Master bath
10. Bridge
11. Master bedroom

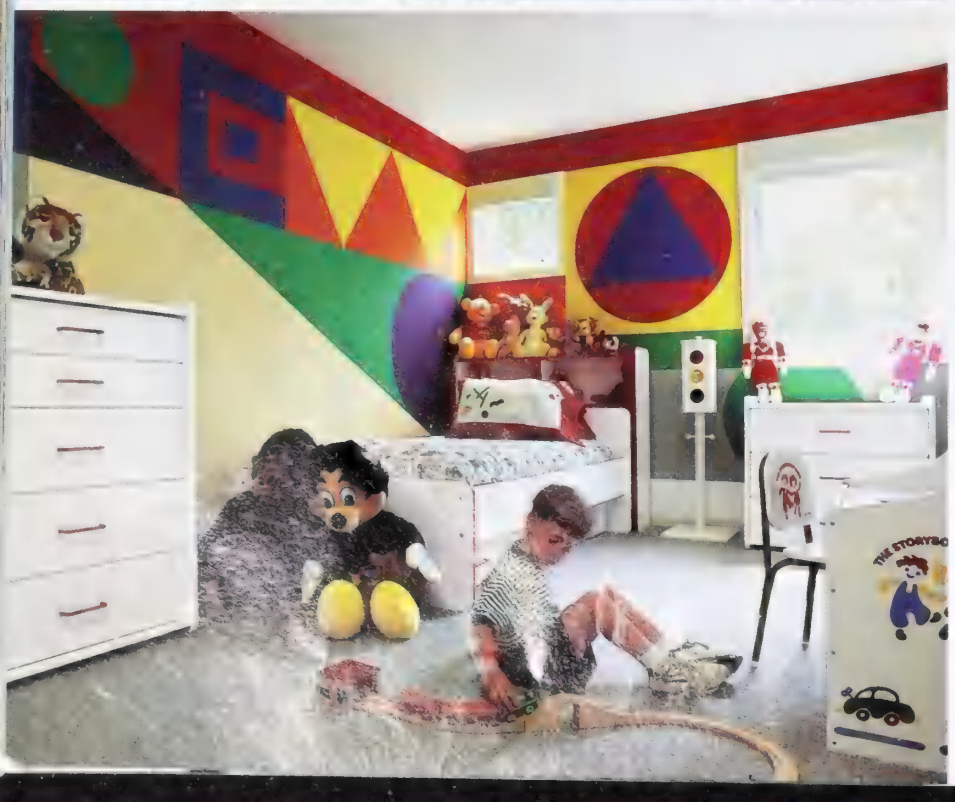
flanked on its north side by a grove of tall oak, cedar, and elm trees.

"Kim and Steve were very specific about what they wanted," their architect, Douglas Wells, a partner in the Des Moines firm of Wells Woodburn O'Neil, recalls. "They are private people who do not entertain informally. The living room and dining room had to be 'perfect,' and separate from the family's living space." They also asked for four bedrooms, including a secluded master suite. To pack all that into the narrow site, Wells knew the only way to go was up. He organized the 3,100-square-foot house into rooms on three levels. "The stairs give us lots of exercise," Kim says, "but we left room for an elevator in case we need it later on." Custom windows are carefully placed to screen the occupants from the street and near neighbors, yet they open the rooms to the treetops.

The front door is fourteen feet tall—one of Wells's many big gestures in this design.

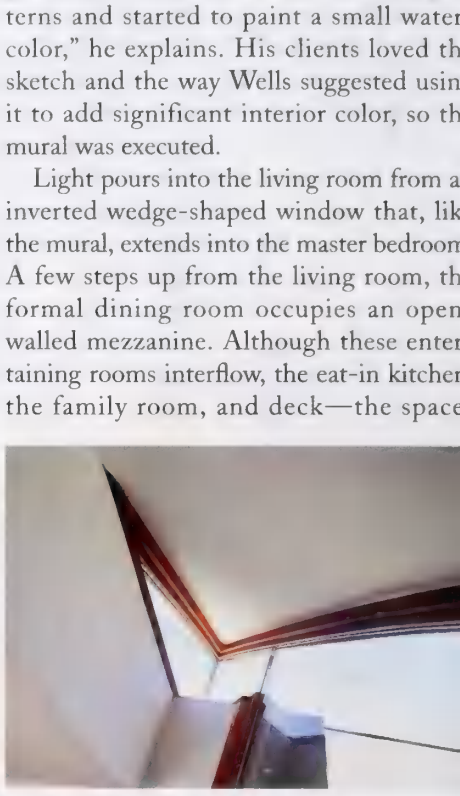
White walls make a crisp background for colorful furnishings. OPPOSITE: Little Drew opens the tall front door on ball-bearing hinges framed by sidelights. CLOCKWISE FROM TOP LEFT: In the living room, sectional seating from Ligne Roset surrounds a Knoll coffee table. The living room mural can also be glimpsed from the dining room on the balcony at right. Red-based kitchen table by Vecta/AI from a Frank Lloyd Wright design, turquoise chairs, and colored glass accent the sleek kitchen. In the dining room, classic Mies chairs surround a glass-topped table on blue base.





Near the entry a bright abstract mural cover one wall of the double-height living room a the way up through a section of glass floo and into the master bedroom. Its genesi was impromptu: Late one night when Wel was designing the house, he was studying it geometry. "I became interested in the pat terns and started to paint a small water color," he explains. His clients loved th sketch and the way Wells suggested usin it to add significant interior color, so th mural was executed.

Light pours into the living room from a inverted wedge-shaped window that, lik the mural, extends into the master bedroom A few steps up from the living room, th formal dining room occupies an open walled mezzanine. Although these enter taining rooms interflow, the eat-in kitchen the family room, and deck—the space



where the family really lives—are off t themselves on the second floor.

"The house grew out of how the famil wanted to live," Doug Wells says. "You hav to really probe and get to know clients. I you are careful at that level then the projec really comes together." Kim says, "Thi house is definitely me." Five-year-old Drew feels the same. "I'm going to live here eve after I'm married," he has announced.

There are color accents in the stair tower near the skylight (TOP LEFT **and** ABOVE) **and a bright mural in Drew's room** (LEFT) **which was designed by the architect.** OPPOSITE ABOVE: **In the minimally furnishe master bedroom, chaise is from Kron International. The broadest part of the three-story wedge window lights th room and gives it its view.** OPPOSITE BELOW: **The deck adjacent to the family room is not far from the kitchen and is a favorite outdoor dining spot.**

For more details, see Reader Information

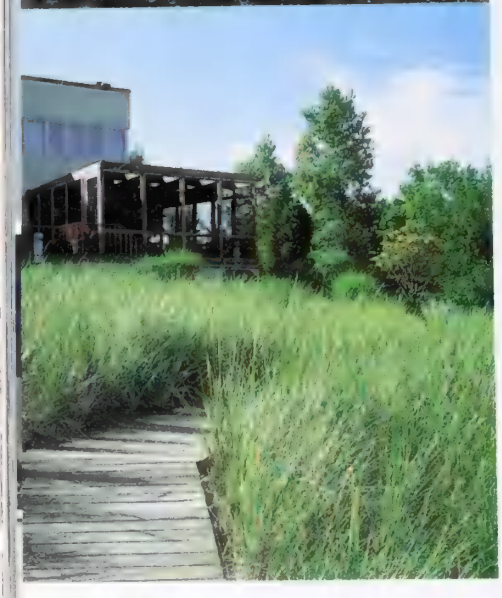
The decorating is consistent throughout, with each room a white shell containing brilliant color in the furnishings and murals





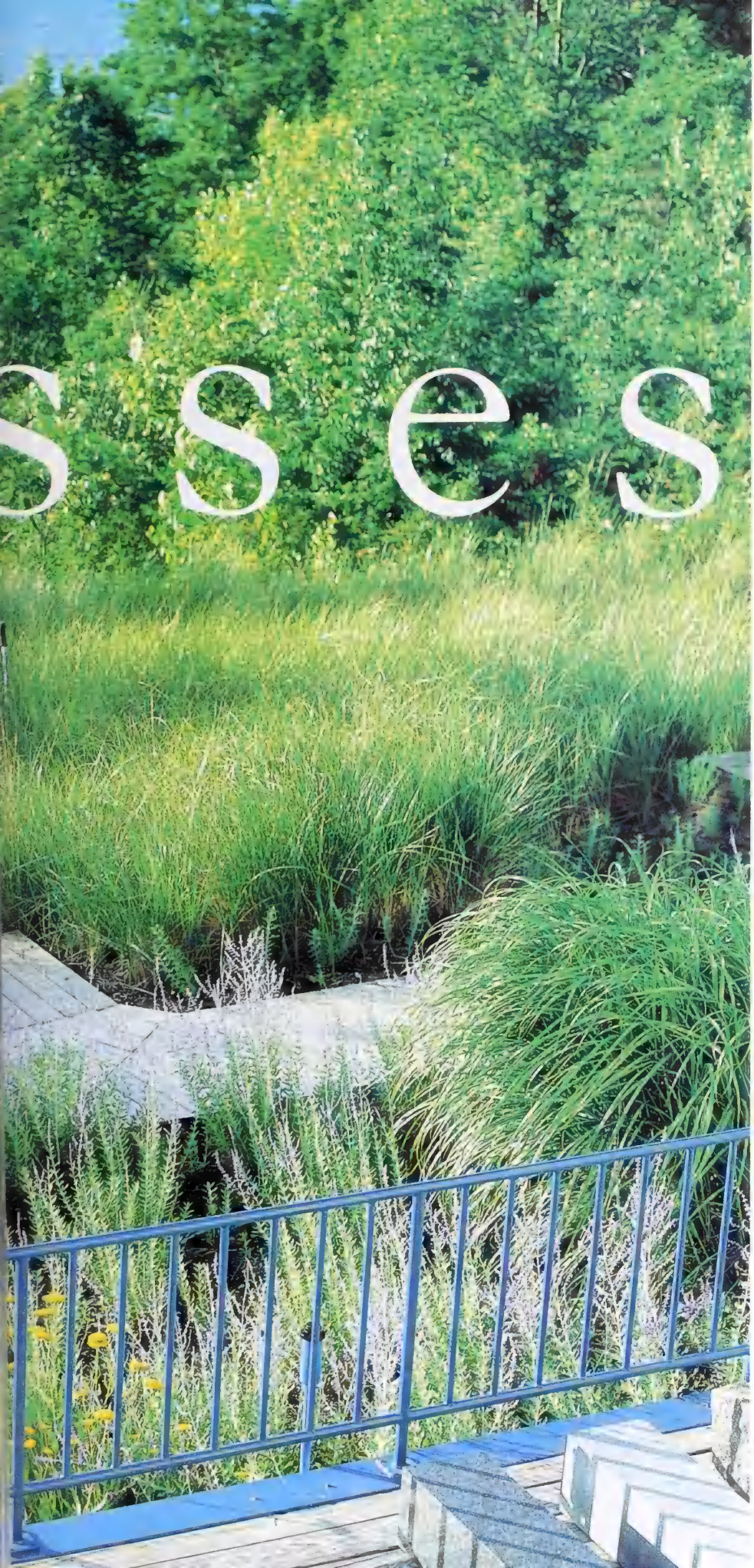






A garden of gra

From the terrace (RIGHT), Lake Michigan is seen beyond yarrow and Russian sage, with Chinese silver grass in the foreground, dune grasses beyond. THE TWO VIEWS: Before and after photographs show the huge impact of the landscaping. TWO VIEWS ABOVE: Screened porch facing the lake before and after the addition of trees.



sses

Designed by Oehme, van Sweden, the naturalistic landscape around a Lake Michigan retreat is blanketed in grasses and punctuated by bulbs and perennials

BY LINDA YANG
PHOTOGRAPHY BY
JAMES A. VAN SWEDEN

"You can't hold Wolfgang back," says James van Sweden with a chuckle. He was speaking about his partner in the Washington, D.C., landscape firm Oehme, van Sweden & Associates. "He's got to get out in the field and position those big grasses." And indeed it was big grasses, planted by Wolfgang Oehme around her aunt's Baltimore house in the late 1950s, that Harriet Meyer loved and remembered. More than thirty years had passed and it was time to landscape her family's new weekend retreat on Lake Michigan. Says Wolfgang Oehme, "Her husband, Ulrich, thought she was crazy to want designers from D.C. to do their garden in Michigan. But she insisted."

The Meyers' three-acre sandy site on the lake's southeastern shore lies some eighty feet above the water. Their new stucco house by the Chicago architect Michael J. Pado was planned to harmonize with the wheat-toned dunes it parallels.

"We wanted the gardens to be soft and natural, to continue the informal mood of the dune grasses and to expand the relaxed feeling they inspire," van Sweden explains of this recent design.

The primary ground cover is a blanket provided by several hundred

plants of switch grass (*Panicum virgatum* 'Haense Herms') and blue sedge (*Carex flacca*). An exciting diversity of textures, sizes, and forms comes from a careful positioning of varieties of Chinese silver grass, also known as maiden grass (*Miscanthus sinensis*).

The seasonal cycle for this glorious scene starts some time in February with the plants' yearly haircut. This mowing removes the dried stalks of winter and ensures vigorous new spring growth. The remaining stubs, mulched with shredded pine bark to control weeds and retain moisture, are quickly overwhelmed by masses of colorful spring bloomers—daffodils, grape hyacinths, and Siberian iris planted by the thousands.

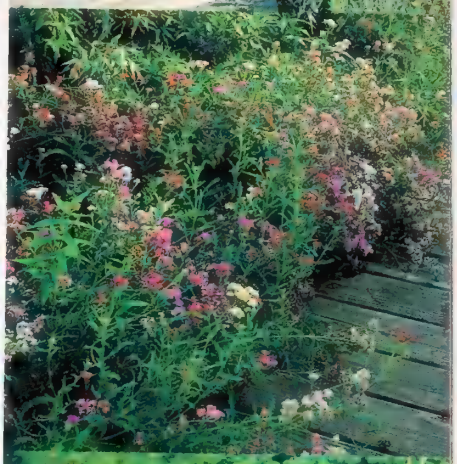
As summer approaches, the ripening leaves of the bulbs disappear beneath luminous drifts of flowering herbaceous perennials that include bergenia, blanketflower (*Galliardia grandiflora*), hardy geranium (*Geranium macrorrhizum* 'Spessart'), and yarrow (*Achillea filipendulina* 'Coronation Gold' and *A. millefolium* 'Red Beauty'). In the advancing summer heat, the floral hues expand to include Russian sage (*Perovskia atriplicifolia*), black-eyed Susan (*Rudbeckia fulgida* 'Goldsturm'), boltonia 'Snowbank,' goldenrod (*Solidago strahlenkrone*), and sedum 'Autumn Joy.'

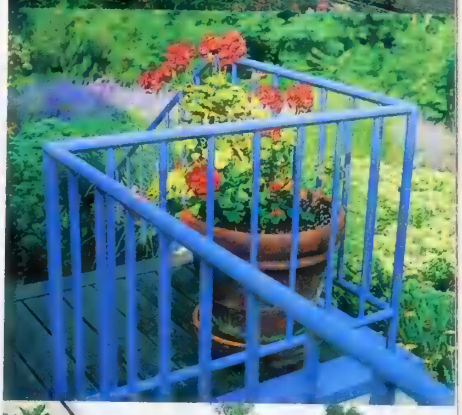
The edges of these massive swaths of flowers blur in an ever-changing composition, but it is the shimmering grasses that add a unifying sea of golds, roses, coppers, and browns as the sun rises and sets through the seasons. On this exposed and sunny expanse, these spectacular grasses can realize their full glory, shading out weeds yet demanding neither pruning nor staking, deadheading nor dividing. Before planting, the soil was enriched with leaf mold and a slow-release fertilizer. Now established, the plants demand only minimal water and no pesticides: They were carefully chosen for their resistance to diseases and pests.

"The transformation of this site was amazing," says the architect. "Walking through the interesting species the landscape architects chose, I have the feeling I'm walking through a showcase garden. Yet these luscious plants relate perfectly to the house and the dunes."











Naturally weathered wood walkways (LEFT) zigzag across the sand separating the indigenous dune grass from the planted grasses. Late-season color comes from Russian sage and sedum 'Autumn Joy.' Trees near the screened-in porch include Russian olive and sourwood. ABOVE: Snippets of views closest to the house.



In Jane and William Ellis's New York apartment (THIS PAGE and OPPOSITE), the buffet and table are set with china and silver that were a part of the childhood celebrations of husband and wife.



Family favorites

Food editor Jane Ellis tells us about her Thanksgiving—the best of English and southern feasting



PHOTOGRAPHY BY GENTL & HYERS

For many of us the Thanksgiving menu is carved in stone, and this is certainly the case in my family. Each year we look forward to the same dishes—favorites from my husband's childhood in Louisiana and mine in England. Turkey is as important a part of Christmas in England as it is of Thanksgiving in my adopted country, so we have an almost identical feast for both holidays and none of us would have it any other way.

My first Thanksgiving, as a bride in Louisiana, was cooked by my mother-in-law, Mimi. There were similarities with my Christmas dinners in England, but there were surprises too. Mimi's stuffing was made with cornbread, not bread crumbs. Sweet potatoes were served along with Irish



The makings of the feast, CLOCKWISE FROM TOP LEFT: the turkey taken out of the oven for a quick basting with melted butter; roasted parsnips, Brussels sprouts, and glazed onions (the next day, leftover Brussels sprouts are combined with mashed potatoes to make bubble and squeak, an English institution); Mimi's easy-linen biscuits; her cranberry salad; the first course of *celeri rémoulade*—celeriac in a tangy mustard sauce and garnished with cilantro.

Recipes follow. For more details, see Reader Information



On the dessert table a trio of American classics, RIGHT: pecan pie; ambrosia, the 19th-century southern dessert that combines fresh orange wedges, grated coconut, and chopped pecans; and pumpkin pie. The desserts can all be made a day or two ahead of time and the pies frozen.



Pumpkin pie, one of America's great desserts, was served at the Pilgrim's second Thanksgiving in 1623. This version is zipped up beautifully with candied ginger, certainly not a part of the original recipe. It's served under sweetened whipped cream and decorated with slivered candied ginger and a dusting of cinnamon.

potatoes. But combined with marshmallows? I adored my first taste of the aptly named ambrosia. It pleased Mimi no end that I kept raiding the icebox for little bowls of this refreshing dessert of oranges, coconut, and pecans. The pecans that carpeted my in-laws' backyard in the fall were new to me, and I loved them in Mimi's rich, syrupy pies. For many years after Bill and I moved to New York, a big box of them, lovingly shelled, was mailed to me for holiday baking.

Now, along with the memories, a folder of yellowed recipes keeps the traditions alive. And help in the kitchen is always at hand where a favorite dish is concerned. Our daughter Clare loves her American grandmother's cranberry salad but, always on a health watch, she has cut its sugar content by half. Our daughter Kate's passion is her English granny's bread sauce, which traditionally accompanies turkey over there, and she makes sure there is enough for several days.

Preparing ahead frees us to watch the Thanksgiving parade perched on the window seat overlooking Central Park West. At the feast, we sit around the table for hours. And there are the games—charades and "dictionary"—as much a ritual as the food. At last everyone goes to bed, comforted by visions of delicious leftovers—a turkey club, turkey hash, turkey crepes and, of course, "bubble and squeak."

CÉLERI RÉMOULADE

2 medium celeriac, peeled, about 1¼ pounds
2 teaspoons salt
Juice of 1 lemon
3 tablespoons Dijon mustard
1 cup mayonnaise, homemade or store-bought
Freshly ground black pepper
Fresh cilantro leaves for garnish

Cut the celeriac into pieces and pass through a food processor fitted with a grating disk. Transfer to a strainer and toss with salt and lemon juice. Allow mixture to sit for ½ to 1 hour. Roll the grated celeriac in paper towels to get rid of excess moisture and set aside.

In a small bowl, mix together the mustard and mayonnaise.

In a large bowl, toss together grated celeriac and mayonnaise. Season with salt and pepper to taste and add more mustard if necessary. Cover and store in refrigerator overnight or until ready to serve. When ready to serve, spoon into serving bowls and garnish with cilantro leaves. Serves 6.

CUMBERLAND SAUSAGE STUFFING

Cumberland sausage and sausage meat are available at Myers of Keswick in New York City, where British expatriates find all of their holiday goodies.

2 tablespoons butter
2 onions, peeled and chopped
2 cloves garlic, peeled and minced
1½ pounds Cumberland sausage meat, or ¾ pound each ground pork and ground veal
Turkey liver, cooked in butter, flamed in cognac, and chopped fine
1 cup breadcrumbs
½ cup chopped pecans
1 teaspoon cumin
1 teaspoon Herbs de Provence
Several dashes of Tabasco sauce
2 eggs, beaten
Salt and freshly ground black pepper
Parsley

In a heavy skillet, melt the butter. Add the onions and garlic and sauté until soft. Transfer to a large bowl and set aside.

In the same skillet, sauté the sausage meat, or ground meats, stirring until browned. Drain off all fat. Transfer sausage meat to the bowl with the sautéed onions and garlic. Add remaining ingredients and blend well. Taste for seasoning. Refrigerate overnight or until ready to stuff and cook the bird.

ROAST TURKEY WITH CHIPOLATAS

1 14-pound turkey, neck, gizzard, and heart reserved for gravy, liver reserved for stuffing
Salt and freshly ground black pepper
Turkey stuffing, recipe above
1 can chestnuts, drained
1 cup butter at room temperature
2 onions, peeled and cut into ½-inch-thick pieces
2 carrots, peeled and cut into 2-inch pieces
1½ pounds chipolatas or other small link sausages, roasted in the oven until browned

Season the turkey inside and out with salt and pepper. Fill the large cavity with prepared stuffing and sew it closed with a large needle and white cotton string. Place leftover stuffing in a roasting dish, cover with foil, and set aside.

Fill the small front cavity with the chestnuts and sew closed. Be careful not to tear the skin.

Rub turkey all over with some of the butter and place in a roasting pan. Surround turkey with onions and carrots. Roast turkey in a preheated 350°F oven for 2 hours, basting frequently with remaining butter. Turn oven down to 250°F and continue to roast for another 2 hours. If turkey becomes too brown cover it loosely with heavy-duty foil. During the last hour of cooking time, place the leftover stuffing in the oven.

Remove the turkey from the oven and let it rest for 20 to 30 minutes. Remove and discard the trussing strings. Transfer turkey to a serving platter and place the chipolatas around it. Remove the leftover stuffing from the oven and serve with the turkey. Serves 6 to 8.

GIBLET GRAVY

1 large onion, peeled and halved
Turkey neck, gizzard, and heart
1 carrot, peeled and halved
1 stalk celery, halved
A few sprigs parsley
6 whole peppercorns
1 to 1½ tablespoons flour
Salt and freshly ground black pepper
2 tablespoons white wine or brandy (optional)

In a saucepan, place the onion, turkey neck, gizzard, and heart, carrot, celery, parsley, and peppercorns. Cover with 3 cups water and bring to a boil. Skim surface of scum, lower heat, and allow mixture to simmer for 30 minutes. Strain and reserve the stock. You should have about 2 cups of stock. Dice meat from the neck, gizzard, and heart, and set aside.

When the turkey has finished roasting, place the roasting pan on top of the stove, over two burners if necessary. Skim off all but a few tablespoons of fat from the pan. Sprinkle the bottom of the pan with the flour and whisk it vigorously, scraping up any bits clinging to the pan. Gradually add the stock, whisking constantly over medium heat until the mixture has thickened and is smooth. Strain into a saucepan.

Add any juices from the carving board and the reserved giblets. Season with salt and pepper to taste. Makes about 2 cups.

CRANBERRY SALAD

The following is the recipe for an unmolded cranberry salad. If you prefer to serve a molded salad, as shown in the photograph, see note at the end of the recipe.

3 cups cranberries
1 navel orange, quartered
1 cup sugar
1 cup chopped pecans
1 3-ounce package lemon Jell-O

In the bowl of a food processor fitted with a steel blade, process the cranberries and orange into small pieces, but not a mush. Alternatively, pass ingredients through a food mill. Place chopped mixture in a bowl and stir in the sugar and nuts. Let mixture stand until sugar is dissolved and some juice forms, about 20 minutes.

In a bowl, combine Jell-O with 1 cup boiling water. Stir into cranberry mixture and combine well. Spoon mixture into serving bowl and refrigerate overnight. Serves 10.

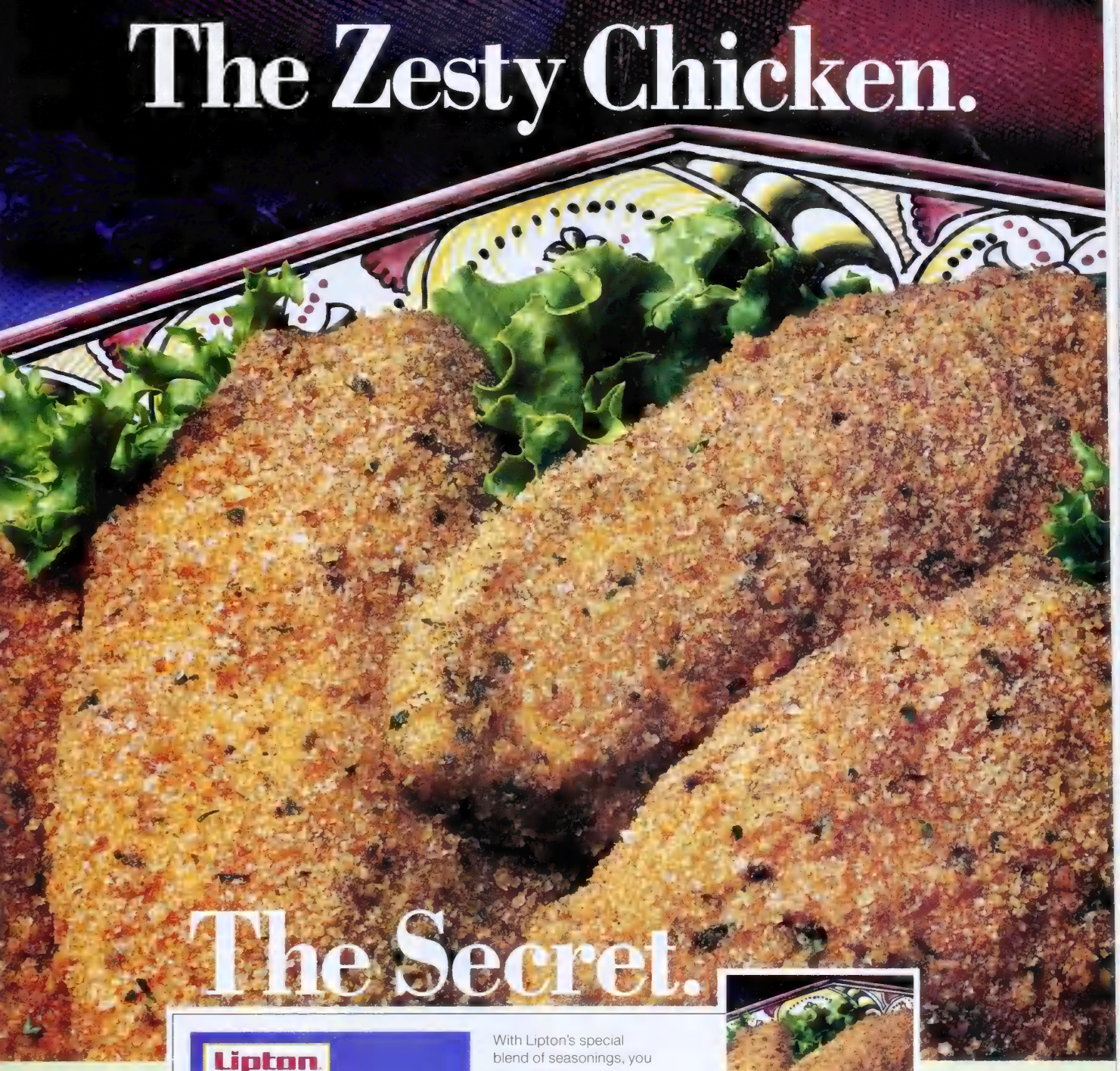
Note: To serve a molded salad, sprinkle 1 package of unflavored gelatin over ¼ cup cold water and let soak until dissolved, about 3 minutes. Dissolve Jell-O into 1 cup boiling water. Add soaked gelatin and stir until dissolved. Stir in cranberry mixture and combine well. Pour into mold and chill overnight. When ready to serve dip bottom of mold into hot water to loosen the salad, then unmold onto a serving dish. Garnish with whole cranberries and thin strips of orange peel.

BREAD SAUCE

2 whole cloves
1 bay leaf
Sprig of parsley
Sprig of thyme
4 or 5 peppercorns
1 medium onion, peeled and studded with 3 cloves

>

The Zesty Chicken.



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RECIPE SECRETS® ZESTY BREADED CHICKEN BREASTS

- 4 boneless skinless chicken breast halves (about 1 lb.)
- 3 tablespoons margarine or butter, melted
- 1 envelope Lipton Recipe Secrets Fiesta Herb with Red Pepper Soup Mix
- ½ cup plain dry bread crumbs

Preheat oven to 350°. Dip chicken in melted margarine, then in Fiesta Herb with Red Pepper Soup Mix combined with bread crumbs. In 13 x 9-inch baking or roasting pan, arrange chicken; drizzle with remaining margarine. Bake 20 minutes or until done. Makes about 4 servings.
Variation: For Cheesy Chicken Breasts, substitute ¼ cup grated Parmesan cheese for bread crumbs.

Lipton® Recipe Secrets® Fiesta Herb with Red Pepper. The Secret Good Cooks Know.

- **2 cups milk**
- **2½ cups breadcrumbs made from stale white bread such as Pepperidge Farm's Thin Slice**
- **2 tablespoons butter**
- **½ teaspoon freshly ground nutmeg**
- **Salt and freshly ground black pepper**

To make a bouquet garni place the cloves, bay leaf, parsley, thyme, and peppercorns in a small piece of cheesecloth. Gather the ends of the cheesecloth together and tie tightly with white cotton string.

In a heavy saucepan, place the bouquet garni, onion, and milk and very slowly bring to just below the boiling point. Remove the saucepan from the heat and allow it to stand for at least 20 minutes, to infuse the milk with flavor.

Discard the bouquet garni and the onion and add the breadcrumbs to the milk. Return to low heat. Stir until the sauce thickens being careful not to burn. Stir in the butter, nutmeg, salt, and pepper to taste. Makes about 2 cups.



BRUSSELS SPROUTS

- **1 pound Brussels sprouts, trimmed and outer leaves removed**
- **1 tablespoon butter**
- **Salt**
- **Freshly ground black pepper**

Place the Brussels sprouts in a vegetable steamer over boiling water and steam for about 10 minutes or until barely tender. Transfer to a saucepan over low heat and toss with the butter. Season with salt and pepper to taste. Transfer to a serving platter and serve immediately. Serves 6 to 8.

ROASTED PARSNIPS

- **1½ pounds thin parsnips, peeled and trimmed (large parsnips should be halved or quartered lengthwise)**
- **2 tablespoons olive oil**
- **½ teaspoon salt**
- **½ teaspoon freshly ground black pepper**

Place parsnips in a shallow roasting pan. Brush all over with olive oil and sprinkle with salt and pepper. Roast parsnips in a preheated 450°F oven for 35 to 45 minutes, turning occasionally until tender and golden brown. Test tenderness by piercing vegetables with a knife. Remove from oven and transfer to serving platter and serve immediately. Serves 6 to 8.

GLAZED ONIONS

- **24 small white onions**
- **½ cup butter**
- **½ teaspoon salt**

In a pot, place onions and boiling water to cover. Allow onions to sit for 2 minutes. Drain and peel onions immediately.

In a heavy skillet, melt the butter. Add the onions and toss them with a wooden spoon to coat well. Cook onions over low heat, tossing every so often until golden brown and tender, about 30 minutes. Transfer to serving platter and serve immediately. Serves 6 to 8.

MIMI'S BISCUITS

- **3 cups flour, sifted**
- **½ teaspoon baking soda**
- **4 teaspoons baking powder**
- **1 teaspoon salt**
- **½ cup vegetable shortening**
- **1 cup plus 2 tablespoons buttermilk or whole milk**

Sift all dry ingredients into a bowl.

With a pastry cutter blend in the shortening until mixture resembles coarse meal. Add buttermilk or milk and stir. Let mixture stand for 3 minutes. Lightly flour work surface and roll out dough to ¾-inch thickness. Fold dough in half and roll out again to ¾-inch thickness. Cut out biscuits with 1½-inch biscuit cutter or with the rim of a small glass and place on a baking sheet. Bake biscuits in a preheated 400°F oven for 13 minutes or until golden. Makes about 2 dozen.

AMBROSIA

- **4 large Valencia or navel oranges**
- **1 cup pecans, coarsely chopped**
- **1 cup shredded unsweetened coconut**

Over a bowl to catch the juice, peel oranges removing all pith. With a sharp knife section oranges, removing all membranes. Add remaining ingredients. Transfer to a serving bowl, cover with plastic wrap, and refrigerate until ready to serve. Serves 8.

PECAN PIE

- **1 cup sugar**
- **1 cup dark corn syrup**
- **½ cup butter or margarine**
- **4 eggs, room temperature**
- **1 teaspoon vanilla extract**
- **1 cup chopped pecans**
- **1 9-inch unbaked pie shell**
- **1 cup pecan halves**

In a saucepan, place sugar, corn syrup, and butter or margarine. Bring mixture to a boil over medium heat. Remove from heat and set aside.

In a bowl, beat eggs well. Continue beating and add syrup mixture in a steady stream. Stir in the vanilla and chopped pecans. Pour filling into pie shell. Cover top with pecan halves and place pie on a cookie sheet. Bake pie in a preheated 400°F oven for 35 to 40 minutes. Cool on rack. Serves 6 to 8.

JAMES BEARD'S PUMPKIN PIE WITH CANDIED GINGER

For pies:

- **2 9-inch unbaked pie shells**
- **2 cups canned pumpkin**
- **6 eggs, lightly beaten**
- **2 cups heavy cream**
- **¼ teaspoon salt**
- **⅔ cup sugar**
- **1 teaspoon cinnamon**
- **¼ teaspoon nutmeg**
- **¼ teaspoon ground cloves**
- **½ cup finely chopped candied ginger**
- **½ cup cognac**
- **Whipped cream**
- **Slivered candied ginger for garnish**

Fill pie shells with foil and pie beans and bake in a preheated 425°F oven for 12 minutes. Remove from oven and remove foil and beans.

In a bowl, place the pumpkin and make a well in the center. Add remaining ingredients to center well and blend mixture thoroughly with a wooden spoon. Taste and correct seasoning.

Evenly divide mixture between the two partially baked pie shells, and bake in a preheated 375°F oven for 35 to 40 minutes or until a knife inserted in center comes out clean. Allow pies to cool on wire racks. Serve with whipped cream and slivered candied ginger. Each pie serves 6 to 8. ■



Winter salads

Salads balance this season's rich, robust food in a delightful and healthy way. We suggest these four salads to serve as a first course or even as an entrée. The recipes by Diane Worthington come from *Healthy First Courses* (Time Life Books), one of four books from the Williams-Sonoma Healthy Collection, edited by Chuck Williams.

GRAPEFRUIT, AVOCADO, AND BEET SALAD

- **2 beets, trimmed**
- **2 heads red-leaf lettuce, cleaned and torn into bite-sized pieces**
- **1 large pink grapefruit, peeled and segmented**
- **1 ripe avocado, peeled, pitted, and cut into ¼-inch cubes**
- **½ cup creamy yogurt dressing, recipe below**
- **1 teaspoon honey**

Fill a saucepan ¾ full of water and bring to a boil. Add the beets and cook until tender when pierced with a fork, about 45 to 60 minutes. Drain. Peel under cold running water. Quarter the beets lengthwise, then cut each quarter into ¼-inch-thick slices.

In a large shallow salad bowl, arrange the lettuce, sliced beets, grapefruit sections, and avocado. Cover and refrigerate for up to 1 hour.

In a small bowl, whisk together the creamy yogurt dressing and the honey until well blended. To serve, pour the dressing over the salad and toss. Serves 4.

CREAMY YOGURT DRESSING

- **2 shallots, peeled and finely chopped**
- **3 tablespoons red wine vinegar**
- **4 teaspoons fresh lemon juice**
- **2 teaspoons Dijon-style mustard**
- **3 tablespoons extra-virgin olive oil**
- **¼ cup nonfat plain yogurt**
- **½ teaspoon salt**
- **⅛ teaspoon freshly ground black pepper**

In a small mixing bowl, whisk together the shallots, vinegar, lemon juice, and mustard. Slowly add the olive oil, whisking continuously until well blended. Add 1 tablespoons boiling water, yogurt, salt, and pepper and whisk to mix well. Makes about 1 cup.

WILD RICE SALAD

- **⅓ cup wild rice**
- **Salt**
- **⅓ cup long-grain white rice**
- **3 tablespoons fresh lime juice**
- **½ teaspoon finely chopped fresh chives**
- **2 teaspoons finely chopped fresh parsley**
- **2 tablespoons olive oil**
- **Freshly ground black pepper**
- **1 carrot, peeled and julienned**
- **1 Valencia orange, peeled, seeded, and cut into ¾-inch pieces**
- **Fresh parsley sprigs for garnish**

In a sieve, place wild rice and rinse thoroughly with cold water. In a small saucepan, place the wild rice with 1 cup water and a pinch of salt. Cover and bring to a simmer over medium heat. Reduce the heat to low and cook until the wild rice is tender, about 30 minutes. Drain and cool completely. Set aside.

In a small saucepan, combine the white rice, 1 cup water, and a pinch of salt. Place over medium-high heat and bring to a boil. Cover, reduce the heat to very low, and cook until all the water has been absorbed and the rice is tender, about 20 minutes. Remove from the heat and let cool completely. Set aside.

In a small bowl, whisk together the lime juice, chives, and chopped parsley. Slowly add the olive oil, whisking constantly until well blended. Season with salt and pepper to taste.

In a bowl, gently mix together the wild rice, white rice, carrots, and oranges. Add the vinaigrette and toss well. Cover and refrigerate for 1 to 2 hours to allow the flavors to blend.

To serve, transfer salad to a serving bowl and garnish with parsley sprigs. Serves 4.

SHREDDED CARROT AND CELERIAC SALAD

- **3 large carrots, about ¾ pound, peeled and coarsely grated**
- **1 pound celeriac, peeled and coarsely grated**
- **2 scallions, finely chopped**
- **½ cup simple vinaigrette, recipe below**
- **½ teaspoon Dijon-style mustard**
- **1 tablespoon finely chopped fresh parsley**

In a serving bowl, combine carrots, cel riac, and scallions. Toss to mix well.

In a small bowl, whisk together the vin grette, mustard, and parsley. Pour vinaigre over vegetables and toss to mix well. Serves

SIMPLE VINAIGRETTE

- **1 shallot, peeled and finely chopped**
- **1 garlic clove, peeled and minced**
- **1 tablespoon finely chopped fresh parsley**
- **1 teaspoon Dijon-style mustard**
- **1 tablespoon fresh lemon juice**
- **3 tablespoons red wine vinegar**
- **⅓ cup extra-virgin olive oil**
- **¼ teaspoon salt**
- **⅛ teaspoon freshly ground black pepper**

In a bowl, whisk together the shallot, garl parsley, mustard, lemon juice, and red wi vinegar. Slowly add the olive oil, whiski continuously until well blended. Add 3 tab spoons boiling water, salt, and pepper a whisk to mix well. Makes about 1 cup.

APPLE, CANADIAN BACON, AND SPINACH SALAD

- **Nonstick cooking spray**
- **⅔ cup very coarsely chopped Canadian bacon**
- **¼ cup simple vinaigrette, recipe abov**
- **1 teaspoon sherry vinegar**
- **2 teaspoons olive oil or safflower oil**
- **½ pound spinach, stems removed, washed, and well dried, about 6 cu**
- **½ Granny Smith apple, peeled, cored and coarsely chopped**
- **8 walnut halves, coarsely chopped, optional**

Coat a frying pan with nonstick cooki spray and place over medium heat. Place t bacon in the pan and fry until crisp, about minutes. Transfer to paper towels to dra

In a small bowl, whisk together the vin grette, sherry vinegar, and oil.

To serve, tear the spinach into bite-siz pieces and place in a serving bowl. Add t apple, bacon, and walnuts. Drizzle on t vinaigrette and toss. Serves 4. ■

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Feasting after the feast

BY CECILE LAMALLE

What could be more gastronomically inspiring than a huge turkey carcass just waiting to be turned into soup, salad, curry, or hash?

Turkey meat freezes well too, so pack 1-pint portions in plastic bags and stash them away for the cold winter days ahead.

TURKEY BROTH

- 1 turkey carcass, quartered and meat removed
- 2 large onions, peeled and diced
- 1 onion, peeled and studded with 3 cloves
- 2 large carrots, peeled and diced
- 1 bunch celery leaves
- 3 parsnips, scrubbed and chopped
- 4 stalks celery, diced
- 4 cloves garlic, smashed and peeled
- 1 bunch fresh parsley
- Salt and freshly ground black pepper to taste

In a large nonreactive stockpot, combine all ingredients with 4 quarts of cold water. Bring to a boil, lower heat, and simmer, uncovered, for about 3 hours. Occasionally skim off any fat or scum that may form on top of broth. Strain the broth into a container and refrigerate overnight. Remove from refrigerator and lift off the layer of fat that has formed and reserve it for later use. Makes 3 quarts of broth.

TURKEY HASH

- 2 tablespoons turkey fat or vegetable oil
- 2 cups finely sliced onions
- 2 cups diced potatoes
- 3 cups diced cooked turkey meat
- ½ cup turkey broth, see recipe above
- Salt
- Freshly ground black pepper

In a skillet, heat turkey fat or oil. Add onions and sauté over low heat for about 15 minutes, stirring frequently. Add potatoes, turkey meat, and broth; cover and simmer for about 30 minutes. Season to taste with salt and pepper. Serve alone, on toast, or with poached eggs. Serves 4.

CURRIED TURKEY

- 2 tablespoons turkey fat or vegetable oil
- 1 tablespoon curry powder
- 1 medium onion, peeled and chopped
- 1 apple, peeled, cored, and chopped
- 3 cups diced cooked turkey meat
- ½ cup raisins
- 1 cup turkey broth, see recipe above

In a skillet, heat turkey fat or oil over medium heat. Add the curry powder and stir once. Add the onion and sauté for 2 to 3 minutes. Add remaining ingredients and simmer uncovered for 20 minutes. Serve with bowls of yogurt, shredded coconut, cashews, a very fine chutney, and rice. Serves 4.

TURKEY WHEATBERRY SALAD

- 1 cup wheatberries
- 2 cups diced cooked turkey meat
- ½ cup parsley, chopped
- ½ cup scallions, chopped
- 6 tablespoons extra-virgin olive oil
- 2 tablespoons balsamic vinegar
- Salt and freshly ground black pepper to taste

In a pot, place wheatberries with water to cover. Bring to a boil, lower heat, and simmer for 2 to 2½ hours, or until tender. Drain and cool.

In a bowl combine wheatberries with remaining ingredients and toss well. Serves 4 to 6.

TURKEY CREPES

For crepe batter:

- 1 egg yolk
- 1 whole egg
- 1 cup flour
- 1 cup milk
- Butter or oil for brushing on pan

For filling:

- 1 cup diced cooked turkey meat
- 1 cup sautéed button mushrooms
- ½ cup thinly sliced scallions
- 1 cup turkey broth, see recipe above
- 1 tablespoon cornstarch dissolved in 2 tablespoons water
- Salt and freshly ground black pepper to taste

For béchamel sauce:

- 2 tablespoons butter
- 1½ tablespoons flour
- 1 cup milk
- 1 small onion, peeled and studded with 3 whole cloves
- 1 bay leaf
- Salt and freshly ground black pepper
- Pinch of nutmeg

Prepare crepes: In a bowl, combine ingredients. The consistency should be like thin pancake batter. If mixture seems t thick, add more milk. Brush a small fryi pan with butter or oil and heat over mediu heat. Ladle in about ¼ cup batter. Cook you would a pancake, turning once. Makes crepes.

Prepare filling: In a saucepan, combine ingredients and heat until mixture thicke about 3 minutes.

Prepare béchamel sauce: In a saucepa melt the butter over low heat. Add the flo and cook, stirring constantly, for 3 to 5 mi utes. Slowly stir in the milk. Add the oni and the bay leaf and cook mixture, stirri constantly, until thickened and smooth, abo 20 minutes. Remove and discard onion a bay leaf. Season with salt and pepper to ta and add nutmeg. Makes 1 cup.

To fill crepes, divide turkey mixture equa among crepes and roll up. Place crepes sea side-down in a baking dish and pour béchar sauce over top. Bake in a preheated 300 oven for 10 or 15 minutes or until heat through. Serve immediately. Serves 4.

TURKEY CLUB SANDWICHES

- 8 slices white, whole wheat, or rye bread, toasted
- 4 tablespoons mayonnaise
- 8 slices tomato
- 8 leaves Romaine or iceberg lettuce, washed and dried
- 4 large slices turkey breast
- 8 bacon strips, cooked
- 4 rounds Bermuda onion, optional

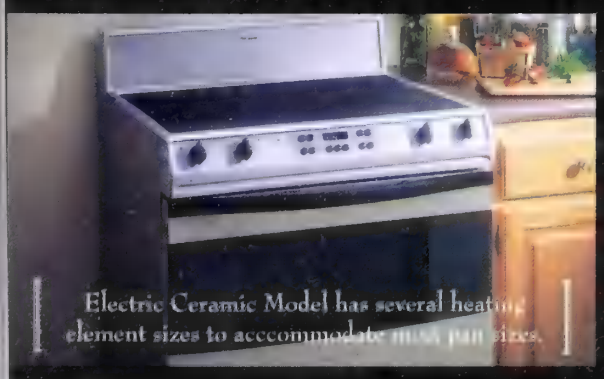
Spread mayonnaise on 4 slices of toast bread and layer on remaining ingredien Top with remaining toast slices. Makes sandwiches.

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STIR-FRIED TURKEY AND VEGETABLES

- 2 tablespoons vegetable oil
- 1 tablespoon grated fresh ginger
- 1 clove garlic, peeled and finely chopped
- 3 cups thickly sliced Napa cabbage
- 3 cups thickly sliced bok choy
- 3 cups diced cooked turkey meat
- 2 tablespoons soy sauce or Tamari

In a large sauté pan or wok, heat the oil over medium heat. Add the ginger and garlic and sauté for 20 to 30 seconds. Add the cabbage and bok choy and stir-fry until wilted. Add turkey meat and soy sauce and heat for 2 to 3 minutes. Serves 3 to 4.

TURKEY BARLEY SOUP

- 2 tablespoons turkey fat or butter
- ½ pound mushrooms, sliced
- 1 medium onion, peeled and diced
- 2 cups diced cooked turkey meat
- 4 cups turkey broth, see recipe above
- 1 cup cooked pearl barley
- ¼ cup chopped parsley

In a stockpot, heat turkey fat or butter over medium heat. Add mushrooms and onion and sauté for 3 to 4 minutes. Add remaining ingredients and bring to a boil. Lower heat and simmer for 20 minutes. Serves 4 to 6.

TURKEY AND MUSHROOM SAUTÉ

- 2 tablespoons turkey fat or butter
- 1 pound mushrooms, sliced
- 1 clove garlic, peeled and finely chopped
- 2 cups diced cooked turkey meat
- ½ cup turkey broth, see recipe above
- ¼ cup chopped parsley
- 1 tablespoon sherry or Madeira
- Salt and freshly ground black pepper to taste

In a skillet, heat turkey fat over high heat. Add mushrooms and sauté for 2 to 3 minutes. Lower heat and add garlic, turkey meat, and broth. Cover and simmer for 20 minutes. Remove cover and add parsley, sherry, and salt and pepper. Serves 4.

TURKEY À LA KING

- 2 tablespoons turkey fat or butter
- ¼ pound mushrooms, sliced
- ½ green bell pepper, stemmed, seeded, and sliced
- 1½ tablespoons flour
- 1 teaspoon Worcestershire sauce
- 1 cup half-and-half
- ⅓ cup pimento strips
- 2 cups diced cooked turkey meat
- Salt and freshly ground black pepper to taste

In a skillet, heat the turkey fat. Add th mushrooms and green pepper and sauté for to 3 minutes. Sprinkle flour over vegetable and stir once. Add remaining ingredients an cook over low heat for 15 minutes, stirrin occasionally. Serves 2.

TURKEY TETRAZZINI

- 2 tablespoons turkey fat or butter
- 1 large onion, peeled and chopped
- 1 cup mushrooms, sliced
- ½ cup Chablis or other white wine
- 1 cup turkey broth, see recipe above
- 3 cups diced cooked turkey meat
- 8 ounces cooked linguine
- ½ cup slivered almonds
- Grated Parmesan cheese

In a skillet, heat the turkey fat over hig heat. Add the onions and mushrooms an sauté for 3 minutes. Add wine, turkey broth and turkey meat and bring to a boil. Lowe heat and simmer for 20 minutes. Serve ove linguine with almonds sprinkled on top. Serv with grated Parmesan cheese. Serves 3 to 4

TURKEY PILAF

- 1 tablespoon turkey fat or vegetable oi
- 1 medium onion, peeled and chopped
- 1 cup converted rice
- 3 cups turkey broth, see recipe above
- ⅓ cup raisins
- 2 cups diced cooked turkey meat
- Salt and freshly ground black pepper to taste

In a skillet, heat turkey fat over high heat Add onion and sauté for 2 to 3 minutes. Ad remaining ingredients and bring to a boil Lower heat and cook for 12 to 15 minutes, o until liquid is absorbed. Serves 3 to 4.

CLASSIC TURKEY POTPIE

- 2 tablespoons turkey fat or vegetable oil
- 1 cup chopped onions
- 2 carrots, peeled, diced, and steamed
- 2 cups diced cooked turkey meat
- 1 cup gravy or heavy cream
- Salt and freshly ground black pepper to taste
- 1 prepared pie dough

In a skillet, heat turkey fat over high heat Add onions and sauté for 2 to 3 minutes. Ad carrots, turkey meat, and gravy and cook for minutes. Season with salt and pepper. Pou into a deep pie dish and top with pie dough Bake in a preheated 400°F oven for 35 to 4 minutes or until crust is golden. Serves 4.



Contadina. Why ravioli were meant to be eaten one at a time.

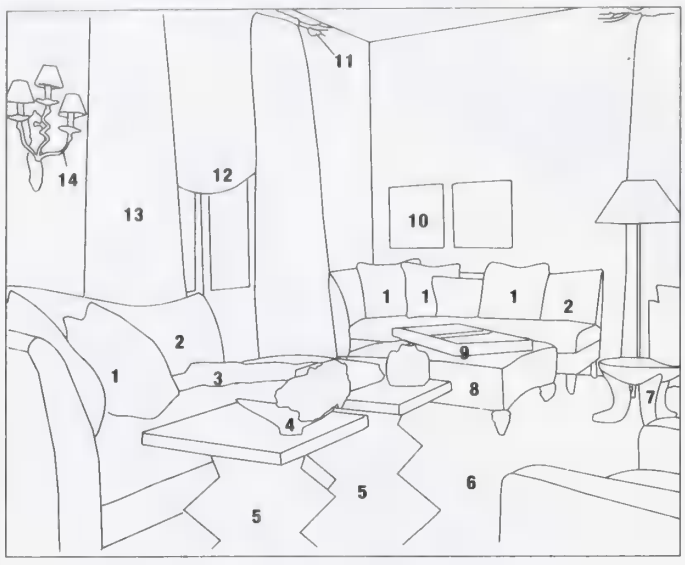


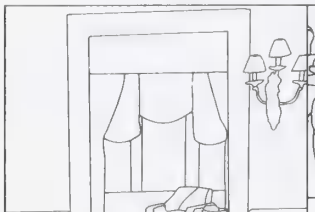
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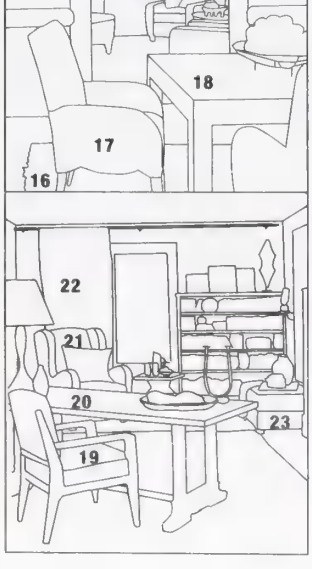
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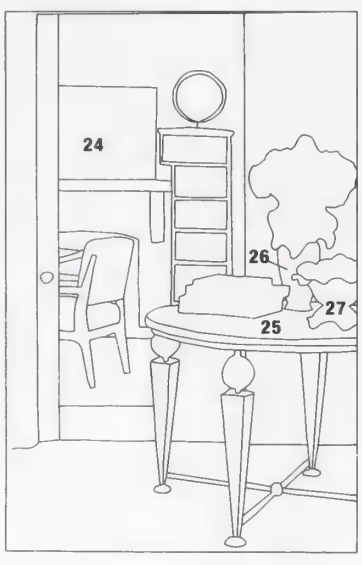
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GALACTIC MEETS AFRICAN

Pages 118–121

1. African Kuba cloths & Guatemalan blanket as pillows, Tucker Robbins (ea.)—$750–$1,500
2. Infinity sectional sofa (used as two sofas), #9406, Directional—$4,120
3. Gold chenille throw, ABC Carpet & Home—$150
4. Japanese vase scoop dish, Aero Ltd.—$110
5. Platinum Cubist tables, Directional (ea.)—$1,359
6. St. Tropez carpet, Stark Carpet—$6,000
7. Tanzanian chair, Tambaran Gallery–$1,800
8. Satellite ottoman, #9405A, in Santa Fe leather, Directional—$1,875
9. Dutch gameboard box, David Duncan Antiques—$7,80
10. Photos by Lynn Davis, Houk Friedman—$2,500–$7,00
11. Curtain hardware, Fran Taubman (ea.)—$800
12. Shade fabric, The Ashley Studio (per yard)—$50
13. Natural/brown curtain fabric, #Q9120, Decorators Walk (per panel)—$128
14. Baroque sconce by Niermann Weeks, John Rosselli International—$1,080
15. Romeo club chair with chrome nail trim, #9512D, in Baltique leather, Directional—$2,699
16. Striped rag rug, ABC Carpet & Home—$199
17. Dining chairs, #9501W, Directional (ea.)—$1,199
18. Lacquered vellum dining table, Paul Donzella—$6,500
19. Monde desk chair, #9502 D, in Campero Lace leather, Directional—$849
20. Framed trestle table, Tucker Robbins—$3,900
21. Retro wing chair, #9503D, in fabric #05110-48, Directional—$1,899
22. Antique Suzani rug (as curtain), ABC Carpet & Home—$2,495
23. Moderne ottoman, #9509A, in Baltique leather, Directional—$1,199
24. Indian inlaid mirror, John Rosselli International—$2,40
25. Saturn table, #8330, Directional—$2,999
26. Japanese bronze vase, William Lipton Ltd.—$2,500
27. Gold-leaf iron vase, Siskin Valls—$250

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the November issue is available to January 1, 1996. Please allow 30 days for processing. This House Beautiful reader service is free.

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNER'S COLLECTION AND ARE UNAVAILABLE

COVER For more details, see reader information for "Neutrality Policy," page 112.

24 COUNTRY WITH CHARACTER **Nancy Braithwaite Interiors,** 2300 Peachtree Rd., Ste. C. 101, Atlanta, GA 30309; 404-355-1740.

32 STYLE BEAT *Page 32:* **Wicker tables,** left table, PAS #304, 29″ h. x 32″ d., $1,336; right table, PAS # 305, 24″ h. x 22″ d., $700—Patina-Arts Studios (M), 15650 Salt Lake Ave., City of Industry, CA 91745; 818-961-2471; at PAShowroom within Future Now (R,T), 8687 Melrose Ave., space G299, West Hollywood, CA 90069; 310-652-7101. **Chair** with slipcover, $595; **table** with slipcover, $1,360; **shelving unit** with slipcover, $2,270; and **three-panel room divider** with slipcover, $960; all from the Pureté collection—Ellipsis (M), 780 Greenwich St., Ste. 6K, New York 10014; 212-691-8041; Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **Chat Chair,** #9417, 27″ h., 26″ w. 26″ d.$3,200—Momus (M), PO Box 1183, Ann Arbor, MI 48106; 313-998-0098. **Scissor table,** designed by I00A, shipped assembled—Module (M), 1450 Bancroft Ave., San Francisco, CA 94124; 800-206-5600; AD/50 (R), 601 Laguna St., San Francisco, CA 94102; 415-626-4575. **Zaza rocking chair,** designed by Studio Flexform, from $941—Palazzetti (R,M), 515 Madison Ave., New York 10022; 212-832-1199. **614 bookcase,** 14″ w. x 45″ l. x 32″ h. frame, $900; optional stainless-steel top, additional, $150—Park Furniture (M), PO Box 410415, San Francisco, CA 94141-0415; 510-597-1943; Limn (R,T), 457 Pacific Ave., San Francisco, CA 94133; 415-397-7474. **Maple bench**—Santora Melone (M), 85 Willow St., New Haven, CT 06511; 203-865-2338. **Molded plywood chair,** designed by Matthew Hoey, $245—The Archive Shop (R), 32 N. Second St., Easton, PA 18042; 800-355-1228. **Lana bed,** headboard in velvet, or custom-made fabrics, queen size: 73″ h., x 65″ w. x 82″ d., $4,000—Dialogica (R,M), 484 Broome St., New York 10013; 212-966-1934.

Page 34: **Blue-and-white striped headboard,** hand-painted wood, twin-size, $1,080—Briger Design, Ltd. (M); 212-517-4489. **Library chair,** designed by Dakota Jackson, 33½″ h., 20″ w., 23¼″ d., as shown, $875—Dakota Jackson, Inc. (T), 979 Third Ave., New York 10022; 212-838-9444. **Straw-filled pillows,** custom-designed by Barbara Pershyn-Davis, **throw pillows,** 14″ x 22″, $55; **linen stripe pillow,** $95; **brown wool pillow,** $85—Garden Atelier (R); 908-766-0680. **Ciao Manhattan mirror,** 39½″ h., 35″ w., $2,850—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-355-5099. **Henri tables,** designed by Nicholas Simile, 21″ h., 16″ d., $1,140—Frederick Williams (R,T), 200 Lexington Ave., New York 10016; 212-686-6423. **Stainless-steel top Swedish farmer's table,** by Kikkerland, 36″ h., 77″ w., 24″ d., $2,550—VAN TOSH Design & Details (R), 47 Irby Ave., Atlanta, GA 30305; 404-233-3307. **Trentacassetti chest of drawers,** designed by Cyrus Company Italia, maple wood, 59″ h., 59″ w., 19½″ d. and 35½″ h., 59″ w., 19½″ d., from $3,450; **Sedia Rossa chair,** designed by Marzia Chierichetti for Cyrus Company Italia, 150¼″ h., $955—Modern Stone Age, Ltd. (R), 111 Greene St., New York 10012; 212-966-2570; SEE Spatial Environmental Elements, Ltd. (R), 920 Broadway, New York 10010; 212-228-3600. **Ornamental notice board,** by Landa Melrose, gold lizard on royal blue board, $62—to order: Patricia F. Melrose, 22 Linden Ave., Larchmont, NY 10538; 914-834-6336; Landa Melrose, 4 Lower Addison Gardens, London W14 8BQ; 011-44-171-371-4073.

44 LONDON STYLE **William Yeoward Furniture Limited,** 336 Kings Rd., London SW3 5UR England; 011-44-171-351-5454. **Tobias & the Angel,** 68 White Hart Ln., Barnes London SW13 0PZ; 011-44-181-878-8902. **Chez Joseph,** Maryse Boxer & Carolyn Quartermaine, 26 Sloane St., London SW1X 7LQ England; 011-44-171-245-9493. **Marilyn Garrow Antique Textiles,** 6 The Broadway, White Hart Ln., Barnes, London SW13 0NY England; 011-44-171-81-392-1655. **Designer's Guild,** 267-277 King's Rd., London SW3 5EN England; 011-44-171-243-7300. **Myriad Antiques,** 131 Portland Rd., London W11 England; 011-44-171-229-1709.

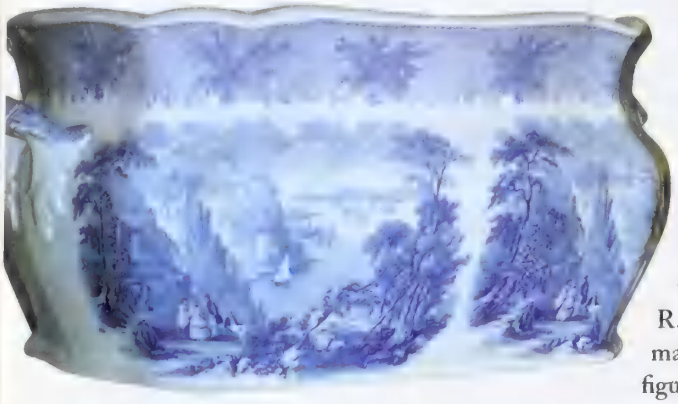
56 TREASURE ISLANDS Bali and Yogyakarta have two seasons—wet and dry. The dry season is May to Sept., the best time to visit. Singapore Airlines has daily 747-400 flights from either New York by way of Europe or Los Angeles across the Pacific to Singapore, where you change planes for Denpasar. From either coast it's about a 24-hour trip. Yogyakarta is an hour's flight from Denpasar on Garuda Airlines. The best service for touring Bali with air-conditioned car and driver (about $65 per day) is Bali World Travel (Tel: 62-3161-756262.) Reserve for the Bali Oberoi through the Leading Hotels of the World, 800-223-6800, or within New York 212-838-3110; Lanai cottages are from $225, villas from $425 a night. Book Aman resorts hotels through Prima Hotels, 800-447-7462; within New York, 212-223-2848. Suites at the Amandari and the Amanusa range from $360 to $770 a night. At the Amankila suites begin at $330. In Yogyakarta, John Rogers prefers to stay at the Hotel Santika because of its central location, its pool, its service, its buffet breakfasts. Doubles range from $110 to $120. It's at Jalan Jend. Sudirman 19, Yogyakarta 55233; fax: 0274-563669. For more on where to see John Rogers's >



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Q. I bought this large bowl, perhaps a tureen, in New Orleans years ago. The bottom has a design marked "Catskill Moss near Weehawken." Please tell me its history.

J.B., Laguna Beach, CA

A. Your piece is actually a foot bath. A soup tureen would be smaller and have a cover. The transfer print design is a pattern taken from an 1840 book of American scenery called *Catskill Moss*. Your foot bath is valued at more than $2,500.



Q. My 7½-inch vase looks like Lalique glass, but I can't find any markings to prove it. What do you think?

B.W., Point Clear, AL

A. If you look closely on the bottom of your vase you should see a faint acid-etched mark that says "R. Lalique." René Lalique worked in Paris from the 1890s. A vase like yours is named "Pâquerettes" (the French word for daisies) in a 1933 Lalique catalog. Because the company continued to make these vases, it's hard to tell exactly how old yours is, but it would bring $4,000 today—more if you find the signature.

Q. Please tell me about my plates (one shown). I bought four of them about fifty years ago. They feel heavier than today's bone china and measure 8½ inches in diameter.

J.M., Asheville, NC

A. The pattern book from the factory of F. and R. Pratt in Fenton, [illegible], shows a set of your pla[illegible] Each had a different colored engraving in the center. F. and R. Pratt first started making Staffordshire figurines in the early 19th century. In the late 1840s they branched out and produced small jars and dinnerware with multicolored transfer prints. A plate in mint condition will sell

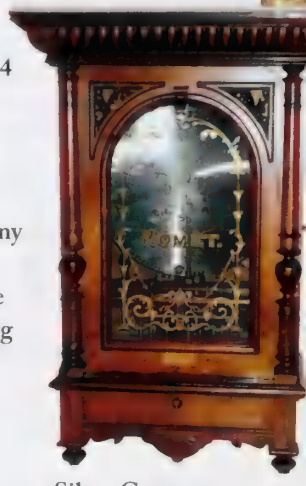


for $125. Unfortunately, your plate is worth only half as much because the color on the border has worn off in places.

Q. My 43-inch-high music box came with thirteen metal disks and it works! The mark reads "Komet by L. Feurstack, Musikwerke Manufacture Braunschweig." How much is it worth?

M.G., Boca Raton, FL

A. The Komet was introduced in 1894 and was made until 1902. Music boxes with flat perforated metal disks (most of them made in Germany or Switzerland) became popular in the 1890s. All disk-playing boxes are expensive today. Yours would sell for $4,000 because you have so many disks.



Q. What was my silver box used for? "55 Patented Sept. 6th 1887, Quadruple plate Derby silver" is on the bottom. It is 9½ inches long with three compartments.

R.T., Winton, CA

A. You own a cigar box. A wet sponge was placed in the center compartment and cigars in the other two. Small screens between the sections allowed moisture to circulate through the box, keeping the cigars fresh. The Derby Silver Company of Derby, Connecticut, started around 1870 and became part of the International Silver Company in the early 1900s. Similar silver-plated boxes were offered in an 1886 catalog for $10 each, but today you could get $100.



To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

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HOW IT TASTES.

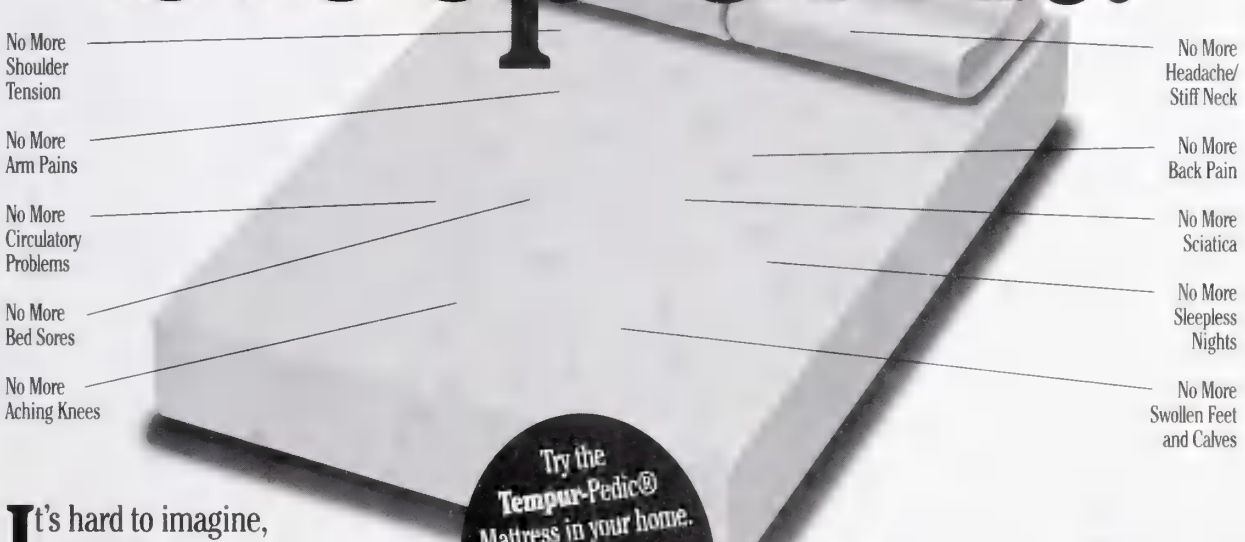




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Indonesian furniture: The John Rogers Collection, 171 Mariner Dr., Southampton, NY 11968; 516-283-7209; fax: 516-283-5952. Catalog, $5.

88 MADE FOR MODERNITY "Craft in the Machine Age 1920–1945," Oct. 19–Feb. 25, 1996—American Craft Museum, 40 W. 53 St., New York 10019; 212-956-3535.

92 TAKING THE STIFFNESS OUT OF SYMMETRY *Pages 92 to 95: Designer:* **Mariette Himes Gomez Associates,** 506-504 E. 74 St., New York 10021; 212-288-6856. **Upholstered chairs; exposed-wood upholstered sofa; painted column lamp; curtain hardware; antique wood armchairs; curtain rod**—Gomez Associates, see above. **Fabrics**—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-688-5538. **Upholstery; slipcovers; window treatments**—Maury Shor, Inc. (M), 1056 Washington Ave., Bronx, NY 10456; 718-993-0200. **French Savonnerie carpet**—Doris Leslie Blau Gallery (R), 724 Fifth Ave., New York 10019; 212-596-5511. **Adam-style rosewood partner's desk, c. 1870; Regency mahogany canterbury, c. 1800; pair of George III–style Gainsborough chairs, c. 1890**—Kentshire Galleries (R), 37 E. 12 St., New York 10003; 212-673-6644. **1940s square table; large mirror** with glass frame—Malmaison Antiques (R), 253 E. 74 St., New York 10021; 212-288-7569. **French 1940s side table; 17th-c. inlaid box; large silver candelabra; turquoise porcelain Art Deco jardiniere**—Newel Art Galleries (R), 425 E. 53 St., New York 10022; 212-758-1970. **French gilded fireplace sconces**—Marvin Alexander Inc. (T), 315 E. 62 St., New York 10021; 212-838-2320. **Ching Dynasty parrots**—Tucker Robbins (R), 330 E. 59 St., New York 10022; 212-644-3770. **Steuben glassware**—Stephen Milne Collection (R); by appointment: 800-F-CARDER. **Pair of English verdigris and gilt lanterns**—Charles Edwards Antiques, London. **Giacometti floor lamp; plaster table lamp**—Mrs. MacDougall (T), 979 Third Ave., New York 10022; 212-688-7754. **Sisal carpet**—Rosecore Carpet, Inc. (T), 979 Third Ave., New York 10022; 212-421-7272.

96 PRESCRIPTION FOR A SMALL APARTMENT *Pages 96 to 101: Designer:* **Greg Jordan,** 27 E. 63 St. 1-BC, New York 10021; 212-421-1474. *Living room:* **Fabric,** Chain Link, printed cotton; **all upholstery; Batman mirror; painted armchair; Iron coffee table; side chair; painted ottoman; bamboo bookcases**—Greg Jordan Inc., see above. **Painting** (over sofa), Jerry Whitworth. *Bedroom:* **Fabric,** Chain Link, printed cotton; **headboard**—Greg Jordan, see above.

112 NEUTRALITY POLICY *Pages 112 to 117: Designer:* **Burgess Interiors,** 4411 Bradley Ln., Chevy Chase, MD 20815; 301-652-6217. *Living room:* **Biedermeier secretary,**—Thomas Matthews Antiques (R), 4218-B Howard Ave., Kensington, MD 20895; 301-564-4971. **Wall plaques**——David Bell Antiques (R), 1655 Wisconsin Ave. NW, Washington, DC 20007; 202-965-2355. **Coffee table,** #1183 lacquer, custom—Niermann Weeks (M); 410-923-0123. **Mantel mirror,** custom—Burgess Interiors, see above. **Tiger pillows,** Velour Tiger #9862—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Chair and ottoman fabric,** Quadrille Allegro, #001340T, ecru—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995. **Slipper chair fabric,** Directoire, #1908M.001—Scalamandré (T), 942 Third Ave., New York 10022; 212-980-3888. *Entry hall:* **Carpet,** Somali Panther Wilton—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **George III lyre-back settee**—Susquehanna Antique Co. (R), 3216 O St. NW, Washington, DC 20007; 202-333-1511. **Scottish pier table**—Bowles Nelson Powers (R), 1217 Maple Ave. SW, Roanoke, VA 24016; 540-981-0606. **Bronze chandelier**—E.J. Grant Antiques (R), PO Box 124, Savage, MD 20763; 301-953-9292. *Office:* **Desk,** #1283A bundled steel, custom—Niermann Weeks, see above. **Sofa,** Baker #881.90—Baker Knapp & Tubbs (T), 200 Lexington Ave., New York 10016; 212-779-8810. **Mirror**—John Rosselli & Associates (T), 979 Third Ave., New York 10022; 212-593-2060. *Dining room:* **Drapery fabric,** Samarcand Selections #3514.2, ecru—Travers & Co. (T), 979 Third Ave., New York 10022; 212-888-7900. *Master bedroom:* **Carpet,** Somali Panther Wilton—Stark Carpet, see above. **Bedding,** Nevada, ecru, coverlet, full, $442; standard pillowcase, $156/ea.—Anichini Inc. (T), Route 110, Tunbridge, VT 05077; 800-553-5309. *Guest bedroom:* **Gold vase** (on chest)—Gordon Foster (R), 1322 Third Ave. New York 10021; 212-744-4922.

118 GALACTIC MEETS AFRICAN *Pages 118 to 121: Designer:* **Paul Siskin,** Siskin Valls, Inc., 21 W. 58 St., New York 10019; 212-752-3790. *Living Room:* **Infinity sectional sofa,** #9406 (used as two separate sofas in fabric #05705-14), $4,120; **Cubist tables,** platinum finish, $1,359; **Satellite ottoman,** #9405A, 44″ square in Santa Fe leather #1802, legs in silver finish, $1,875; **Deauville Pyramid mirror,** #8541, earth finish, 48″ x 96″, $1,849, designed by Larry Laslo for Directional, Inc. (T), PO Box 2005, High Point, NC 27261; 910-841-3209. **Curtain fabric,** #Q9120, each panel, 48″ w., 135″ l., 70% acrylic, 15% linen, 15% cotton; **gold union cloth pillow,** #RL 1703-1, 56″ w., 60% linen, 40% cotton—Decorators Walk (T), 245 Newtown Rd., Plainview, NY 11803; 516-249-3100. **Shade fabric,** custom hand-tinted tropic mesh cotton, 64″ x 66″ w., $50/yd.—The Ashley Studio (T), 330 Franklin Rd., Delhi, New York 13753; 607-746-7678. **Curtains and shades**—NYD, Inc. (T), 147 W. 25 St., New York 10001; 212-229-1533. **Curtain hardware,** $800/ea.—Fran Taubman (R), PO Box 210, Bridgehampton, New York 11932; 516-537-3579. **Baroque sconces** by Niermann Weeks, $1,080/ea.—John Rosselli Int'l. (T), 523 E. 73 St., New York 10021; 212-772-2137. **Japanese vase scoop dish with center hole,** $110—Aero Ltd. (R), 132 Spring St., New York 10012; 212-966-1500. **Saxbo stoneware pottery vase,** designed by Eva Staer-Nielson, $750—Latham Kearns (R), 229 E. 60 St., Parlour Floor, New York 10022; 212-838-4951. **Chair from Tanzania,** $1,800—Tambaran Gallery (R), The Surrey, 20 E. 76 St., New York 10021; 212-570-0655; **18th-c. Dutch game board box,** $7,800—David Duncan Antiques (R), 227 E. 60 St., New York 10022; 212-688-0666. **St. Tropez Carpet,** handmade in France, wool, 11′ x 13′, $6,000—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Gold chenille throw,** 42″ x 72″, curry, $150—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Kimono pillow,** $395—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212-350-0100. **African Kuba cloths & Guatamalan blanket as pillows,** $750–$1,500/ea.—Tucker Robbins, see above. **Photographs by** >

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Lynn Davis, in black and white, $2,500–$7,000—Houk Friedman (R), 851 Madison Ave., New York 10022; 212-628-5300.

Pages 120 and 121: **Romeo club chair** with chrome nail trim, in Baltique leather #4255, $2,699, designed by Larry Laslo for Directional, see above. *Dining room:* **Dining chairs,** 9501 W, fabric #05340-58, $1,199/ea., designed by Larry Laslo for Directional, see above; **lacquered vellum dining table,** 42″ w. x 74″ l. x 29″ h., opens to 11½′, $6,500—Paul Donzella (R), 90 E. 10 St., New York 10003; 212-598-9675. **Fiberglass and steel rod bowl** by John Duff, $1,500—A/D (R), 560 Broadway, New York 10012; 212-966-5154. **Baroque sconce** by Niermann Weeks, $1,080—John Rosselli Int'l., see above. **Decorative painting**—Geoffrey Howell, (R), 220 W. 19 St., #8R, New York 10011; 212-366-0567, **Striped rag rug,** 8′ x 11′, $199—ABC Carpet & Home, see above. **African Kuba cloth** on leather chair, $1,500—Tucker Robbins, see above. **Scoop papier mâché dish** by Sam Whiteman, $350—Aero Ltd., see above. *Library:* **D Monde desk chair,** #9502, in Campero Lace leather, $ 849; **Cubist table,** bronze finish, $1,199; **Retro wing chair,** #9503D, in leopard fabric #05110-48, $1,899; **Moderne ottoman,** #9509A, in Baltique leather #4255, $1,199—by Larry Laslo for Directional, see above. **Framed trestle table,** Philippines, 19th-c. $3,900—Tucker Robbins, see above. **Antique Suzani rug** from Russia (as curtain), 8′ x 11′11″, $2,495; **rust chenille throw,** 42″ x 72″, paprika, $160—ABC Carpet & Home, see above. **African currency,** upright in stands on bookshelf and desk, $900-$2,000—Tambaran Gallery, see above. **Handmade leather tray,** $950; **Japanese compote round dish** (in bookshelf), $65—Aero Ltd., see above. **Bamboo pitcher,** $25; **glasses,** $6/ea.; **turquoise bowl** with metal trim, $50; **blue glass vase,** $175—The L•S Collection, (R), 765 Madison Ave., New York 10021; 212-472-3355. **Straw basket tray,** $35—Takashimaya New York, see above. **Striped baskets** from Colombia, $75–$250—Be Seated Inc. (R), 66 Greenwich Ave., New York 10011; 212-924-8444. **Antique books**—Lonergan's Red Barn Antiques (R), Rte. 9N, Ticonderoga, NY 12883; 518-585-4477. **Round oil lamps; rectangular basket; table lamp; metal starfish**—Siskin Valls, see above. **Three paintings** on top of bookcase—Rick Lewis (R), PO Box 2718, East Hampton, New York 11937; 516-329-2707. **Saturn table,** #8330, 43″ dia., granite top, $2,999—by Larry Laslo for Directional, see above. **Indian inlaid mirror,** $2,400—John Rosselli Int'l., see above. **Japanese bronze vase,** $2,500—William Lipton Ltd. (R), 27 E. 61 St., New York 10021; 212-751-8131. **Gold-leaf iron vase**—Siskin Valls, see above.

122 THE APPEAL OF AUSTERITY

Pages 122 to 127: Designers: **Monique and Sergio Savarese**—Dialogica (R,T), 484 Broome St., New York 10013; 212-966-1934. *Living room:* **Vase,** Italian—designer's own. **White cotton-covered sofa,** Elle s'ecoute il s'abandonne,$3,640; **Ram chair** with paisley seat cushion, $975; **Splash chair** in purple cotton velvet, $995; **Malindi side table,** $1,150; **Vitrine cabinet,** $4,200. *Dining room:* **Malindi dining table** with anegre wood top, $3,150. *Kitchen:* **Stanley cabinet** of stainless steel with wood interior shelves with mahogany finish, $6,100. *Garden:* **Dream Screens,** made of rush and carved maple wood, $4,350; **Oom tight seat chair,$1,760;** Metropolis lounge chair, covered in white cotton paisley, $1,950. *Guest bedroom:* **Malindi table prototype, $725; silk lilac pillows $125/ea.** *Master bedroom:* **My Darling bed, $2,650 Puri side cabinet, $1,350; My Dear chair, $680 Quilt console/desk,** $1,975; **Kiko runner,** color gold, $500; **velvet pillows, $180/ea.**—Dialogica, see address above.

128 LEVELS OF DELIGHT

Pages 128 to 133 Architect: **Wells Woodburn O'Neil,** 520 42 St., Des Moines, IA 50312; 515-277-0007; fax 515-277-1723. *Project architect:* Douglas A. Wells. *Landscape Architect:* Douglas A. Wells. *Contractor:* Dave Cox Construction. **House size:** 3,100 sq. ft. **Lot size:** 135′ x 260′. *Structure type:* wood frame. *Exterior materials:* 4″ clear cedar,¾″ mahogany plywood, solid mahogany trim. **Roof,** asphalt shingles and EDPM. **Exterior finish:** Olympic stain #913 factory applied—Olympic (M), PPG Architectural Finishes, Inc., One PPG Place, Pittsburgh, PA 15272; 800-235-5020. **Insulation,** 3½″ Batt insulation—Owens-Corning (M), Fiberglas Tower, Toledo, OH 43659; 419-693-6558. **Windows & doors**—Marvin Windows (M), Warroad, MN 56763; 800-346-5128. **Front door,** custom. **Floors,** maple hardwood strips—Gilcrest Jewett Lumber (M), 107 SW Fourth St., Des Moines, IA 50309; 515-283-2764. **Paint**—Iowa Paint Co. (R), 17 & Grand, Des Moines, IA 50309; 515-283-1501. **Lighting,** Artemide—Lightolier (M), 100 Lighting Way, Secaucus, NJ 07096; 201-864-3000 800-628-8992. **Hardware,** Orbit Model—Yale Lock, PO Box 25288, Charlotte, NC 28229. *Kitchen:* **Table**—Frank Lloyd Wright Midway Garden Series—Vecta/AI (T), 303 Merchandise Mart, Chicago, IL 60654; 312-467-1783. **Refrigerator**—Sub-Zero Freezer Co., PO Box 44730, Madison, WI 53744; 800-222-7820. **Double oven**—KitchenAid (M), St. Joseph, MI 49085 800-422-1230. **Tiles,** Marrazzi—The Tile Works (R), 1521 Hwy 6, Redfield, IA 50233; 515-833-2830. *Living room:* **Sectional seating**—Ligne Roset (R), 200 Lexington Ave., New York 10016; 212-685-1099. **Coffee table**—The Knoll Group (R), 105 Wooster St., New York 212-343-4000; 800-343-5665. **Wall mural** designed by Douglas Wells, painted by Charlie Swanson. **Table**—Vecta/AI, see above. **Chairs,** MR series by Mies van der Rohe—KnollStudio, The Knoll Group, see above. *Master bedroom:* **Bed,** custom. **Chaise**—Kron Int'l., 1631 S. Dixie Hwy., Pompano Beach, FL 33060; 800-566-5766. *Child's room:* **Wall mural,** "Drew" by Wells Woodburn O'Neil.

138 FAMILY FAVORITES

Pages 138 to 141 **Vintage embroidered white napkins,** $360/set of 12—Trouvaille Français (R); by appointment only 212-737-6015. **Wineglasses,** Perfection, #123-101 $70/ea:—Baccarat (M); 800-777-0100. **Slipcovers**—Richard's Interior Design (R), 1390 Lexington Ave., New York 10128; 212-831-9000. **Cumberland sausage and chipolatas**—Myers of Keswick (R), 634 Hudson St., New York 10014 212-691-4194.

CORRECTION

On page 52 of the Oct. 1995 issue, the telephone number for ordering the Megafesa pressure cooker was listed incorrectly. The correct number is: 800-923-8700.

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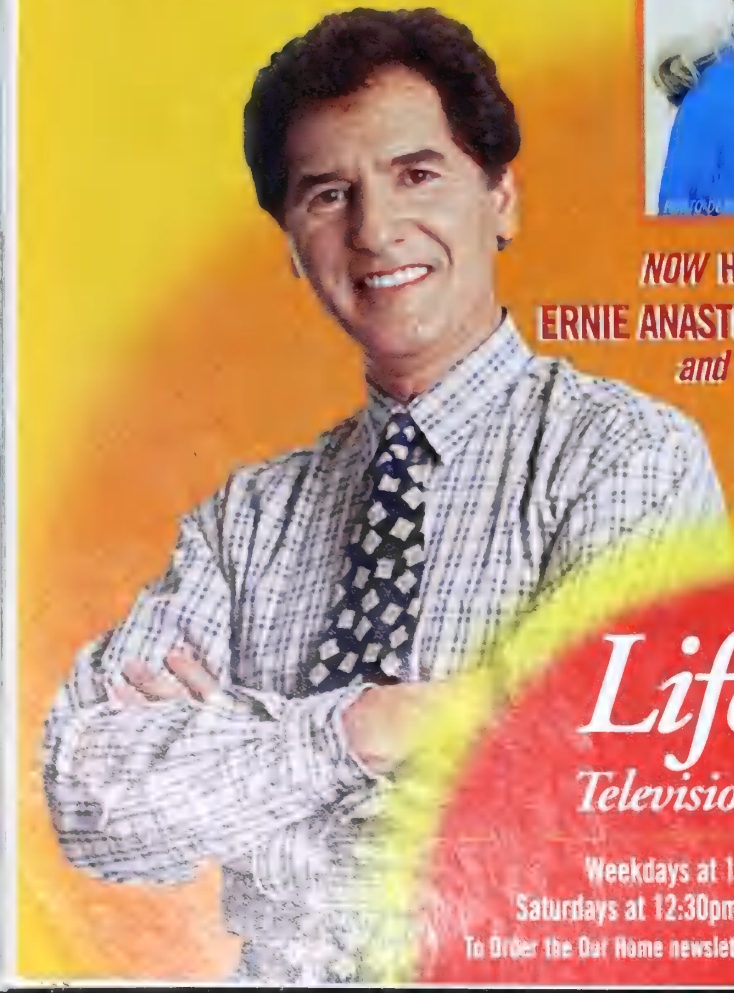
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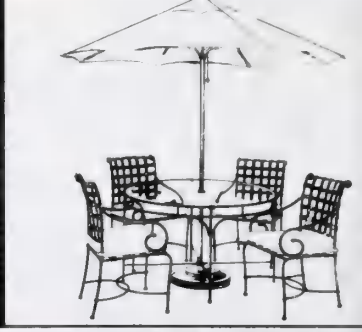
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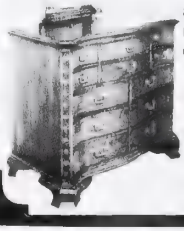
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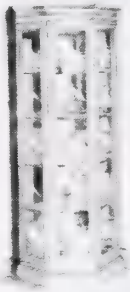
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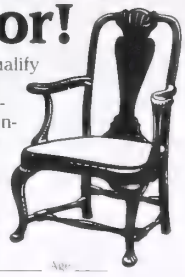
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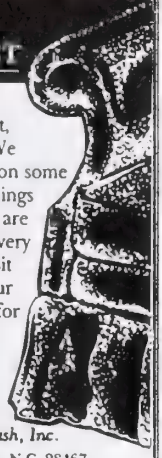
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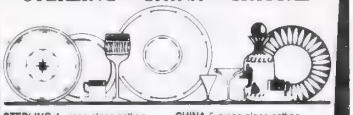
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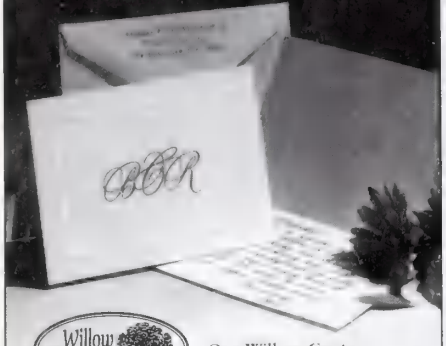
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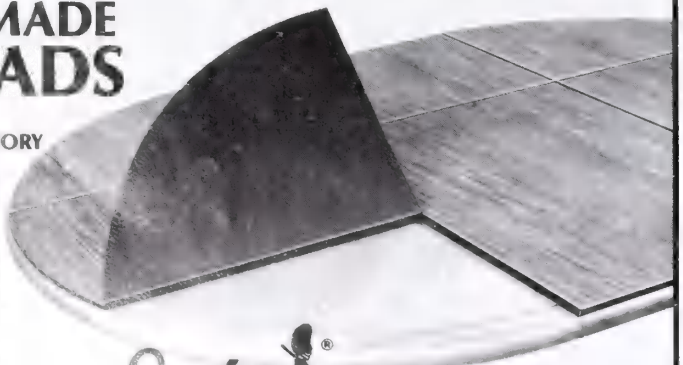
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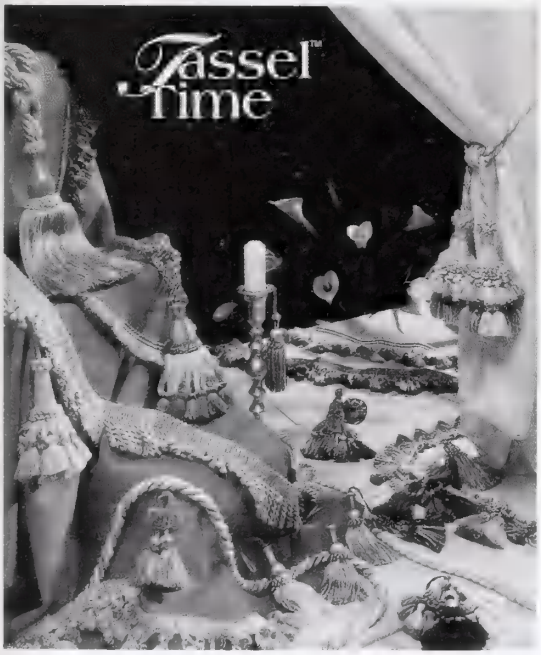


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A month in the Cotswolds

BY DEE HARDIE

Sometimes if you wait long enough, a dream does come true. For years I have been reading Angela Thirkell novels—I now own more than two dozen of them—and watching scenic British television dramas of rural life, and I longed to live in an English village for a little while. I wanted my own proverbial month in the country. Finally, on a trip to England last year, Tom found a real estate agent who could turn that dream into reality.

This past June we rented a stone cottage in Chipping Campden, a wonderfully preserved medieval village in the Cotswolds just a two-hour drive northwest of London. The inside of the small, well-equipped house was pure Laura Ashley, with bordered wallpapers and floral chintzes; the outside was timelessly English, with pink climbing roses peeking in our upstairs bedroom window. When you opened the front gate it was all garden, a full apron of flowers right up to the front door—blue forget-me-nots, yellow poppies, white delphiniums, and a lavender columbine called 'Granny's Bonnet.'

We took the expected excursions to majestic castles and grand country houses, but it was the simple life of the village that I treasured most. We have lived in the country for four decades, but in Chipping Campden the early morning sounds were more complex than Thornhill's birdsong. We heard the clip-clop of horses' hooves, the rattle of milk bottles on the dairyman's open truck. A little later there was the chatter of children walking to school, the click of our front-door letter slot with the mail falling through, delivered by a postman on a red bicycle. In the evening we heard one echo of Thornhill—the bleating of sheep.

Chipping Campden became wealthy in the wool trade starting in the 13th century, and it was thrilling to walk past

After decades of studying English rural life in novels and dramas, I finally got to be part of the scene myself

600-year-old honey-colored houses of Cotswold stone to pick up the day's London Times at the grocer's. I could buy almost everything there except milk in bottles, which I thought were so much more romantic than the same sort of containers we had at home.

On the third morning, when I heard the clink of milk bottles at about five A.M., I leapt out of bed, leaned out the window, and introduced myself to Mick the milkman who was passing by. I placed an order and from then on two bottles of fresh milk were waiting at the front door every morning. I loved feeling I was part of the scene.

To learn about our adopted village, I visited the Woolstaplers Hall Museum. A guide told me that for centuries the nearby square was crowded with sheep for sale on market days. "Now it's filled with tourist buses," I said. She smiled a bit sadly and answered, "Yes—still full of sheep."

I guess I was one of the flock, because I didn't want to miss any village event. Each weekend there was a summer fete during which private gardens were opened in aid of various worthy groups: a school, guide dogs, an arthritis society, even Hedgehog Rescue, which supports wildlife. There was always a cake stall, strawberries and cream, of course tea, and many Miss Marples in the crowd.

This is a heavenly setting of endless green hills dotted with sheep, picturesque small villages with picturesque names such as Upper Swell and Lower Swell, and between them twisting lanes edged with Queen Anne's lace. No billboards disturb the views; occasionally a hand-written sign saying "Squirrels for Sale" or "Pheasant Crossing" can be seen.

The locals call their village simply Campden. Chipping in Old English means marketplace, and it still is one, with shops selling fine antiques, exquisite china, and English toys. I did a lot of Christmas shopping for our grandchildren, especially teddy bears for the young. I wasn't sure what Edith would like and said to the saleswoman, "Do you think a girl of eleven is too old for a teddy bear?" She looked at me and said with a twinkle in her eye, "Are we ever?" There are some things the English really understand. ■

December

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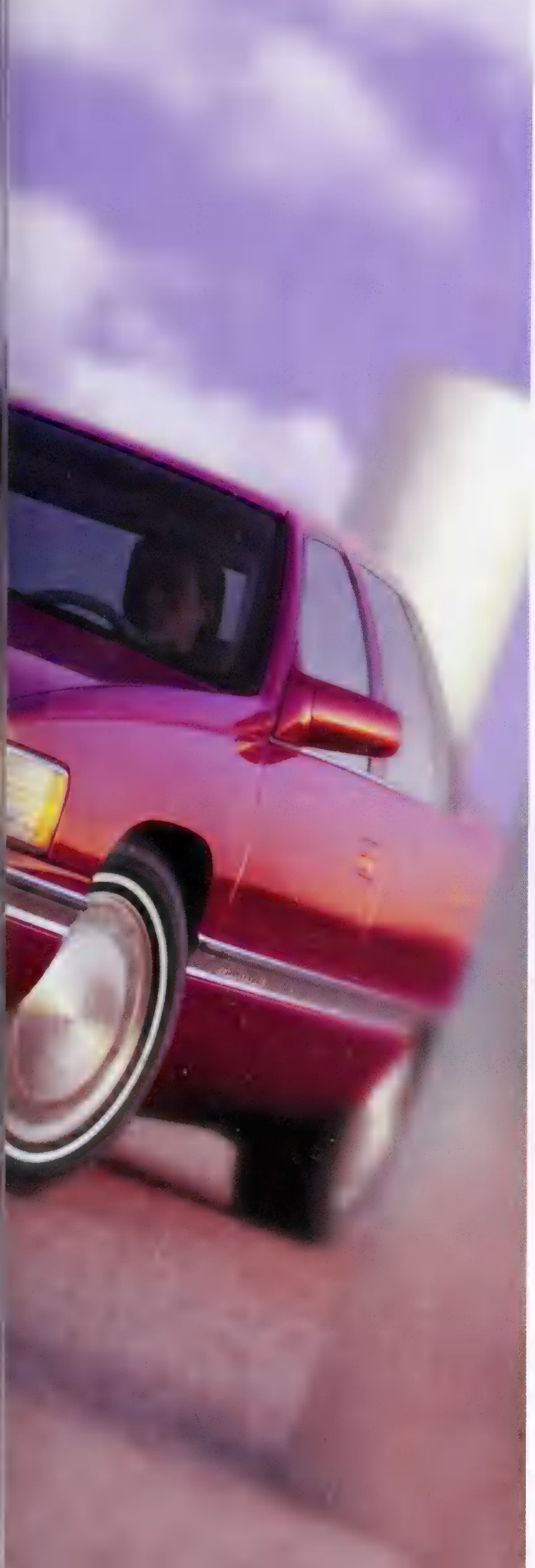
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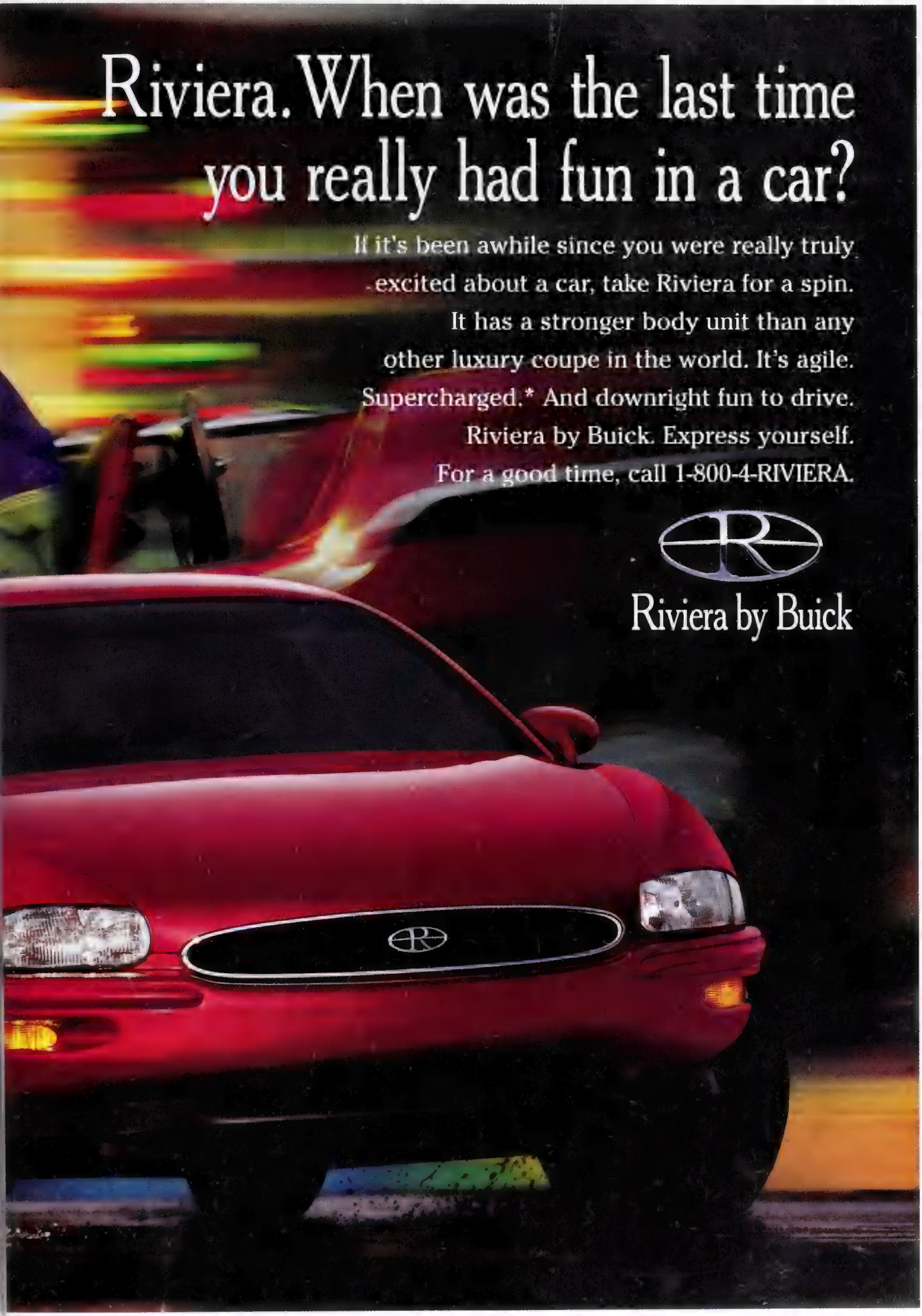


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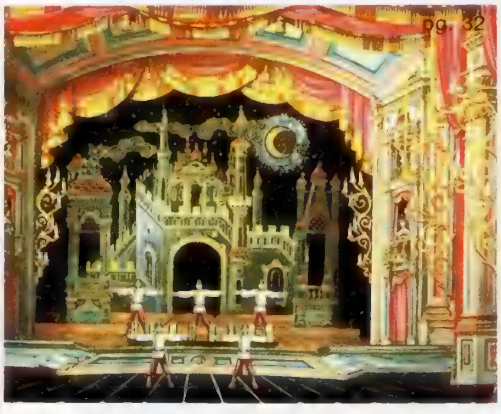
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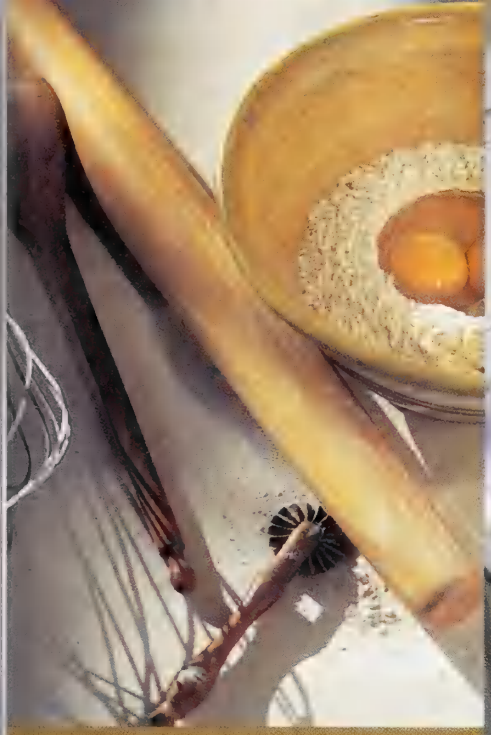
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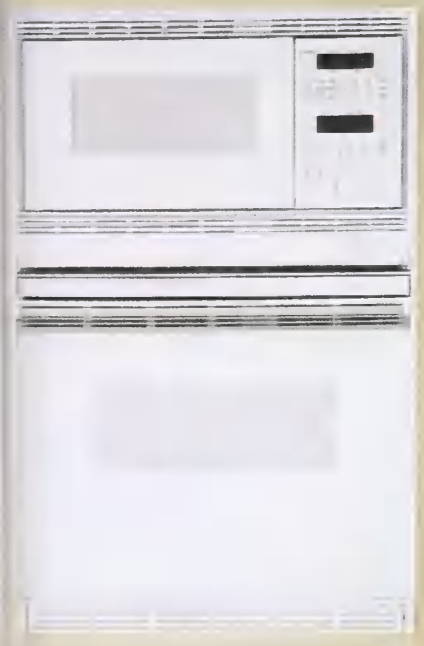
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The luxury of order

BY SUZANNAH LESSARD

Noroton, as it was universally known, was really the Convent of the Sacred Heart at Noroton, a small boarding school—only seventy students—located in a large Queen Anne mansion on a narrow spit of land that projected from the coast of Connecticut into Long Island Sound. My enrollment there was sudden. The family had spent the summer in California, and we learned when we got home that the car pool to my day school had collapsed. My parents were musicians; our home life was a frugal, Bohemian one in which spontaneous decisions were common.

It was, however, my orderly, uppity-crust grandmother who made the call to Noroton. And it was the Reverend Mother herself who said I could come, even though it was the last minute, and not to worry about the tuition, they would arrange for a scholarship—I could take the qualifying test later. This was because my mother and aunts had gone to Noroton, and my grandmother herself to a school run by the same order in Rome. So in one sense I belonged utterly at Noroton. On the other hand, at thirteen I was a country girl from a household where there was a lot of chaos, and my primary identification at the time was with Huckleberry Finn.

We drove up to the front door, where ancient oak and beech trees shaded the grounds on either side and enclouded the house so that one saw only floating bits of facade—a swatch of brick, a snatch of ample white trim around a piece of ample window, a fragment of the big white pediment over the door. The house was four stories tall, and as we neared it the sky seemed filled with just trees and Noroton. At a glance we >



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We addressed the nuns at our boarding school as "Mother," and always signed notes to them as "Your loving child"

could see that every inch of the grounds was gardened, or in some way accounted for. On either side of the drive, however, we saw under spreading boughs clear through to a dazzling sea.

The next thing that I remember was finding myself alone in a white-curtained cubicle in a dormitory. There was a bed, and a crucifix, and a chair not for sitting but for putting your folded clothes on at night, I had been told. My cubicle was between the nun's cubicle, which had solid sides, not curtains, and the wall. This meant that I could not make contact with the other girls. Mine clearly was the most undesirable cubicle, a cubicle someone might be put in for punishment, though I knew that my placement probably reflected my last-minute acceptance—possibly also the fact that my parents weren't paying.

I remember nothing else of my arrival or first few weeks there: It is as if I went into a coma and then awoke as a full-fledged member of a world that I had always known. This reflects shock, no doubt, but it also makes sense in that the densely ornate, beautiful, and absurd life of Noroton was hermetically sealed off from the world in a way that defies the very concept of transition.

Though the real nature of Noroton arose out of intangibles—out of traditions and attitudes and even a mysticism of a sort—Noroton to me is the place: the grounds, the Sound, but primarily the house. It had homelike elements such as a big staircase that swept up from the front hall, an intimate wood-paneled library such as one would find in a home, a space we called the refectory that had once been a dining room, for Noroton had indeed housed a family originally, though on a scale too large-gauged for my imagination to connect with. The first floor especially seemed built for giants.

The structure was full of inferences of hierarchy and divisions. On the second floor, for example, the bedrooms were grand—four girls could sleep in each of them comfortably—with private bathrooms and big windows deeply set so that one could sit in them reading or looking out to the water. On the third floor the bedrooms had dormer windows and no bathrooms, and the ceilings were much lower; these were for lower classwomen. All the rooms that we were allowed into on the fourth floor—previously the floor for servants—were mingy. An exception was the squash court, a deep sky-lighted room of varnished wood in which we studied geometry and Thomas Aquinas.

Much of the fourth floor was out-of-bounds, however, because it was cloistered; only nuns could go there. Bits and pieces of the other floors were also cloistered. So while Noroton, in one sense, became as familiar to me as the house in which I grew up, a substantial portion of it was missing; as a result a coherent blueprint could never coalesce in my mind. It was a logical, highly architectonic structure containing abrupt interruptions of the unknown.

The nuns at Noroton belonged to an order, the Religious of the Sacred Heart, that had been founded in France in the early 19th century. Their habit was based on an 18th-century peasant costume: a fluted starched bonnet encircling the face closely, a black dress and a shoulder cape with buttons down the front that were imported from France, as were the gold double wedding rings each had put on when taking her vows of poverty, chastity, and obedience in the ceremony of marriage to Christ. Their vows also included a dedication to the care and education of the "Children of the Sacred Heart," which was us. We were never students, we were children. We addressed the nuns as "Mother," and always signed notes and letters to them as "Your loving child." The nuns were cool, aloof, rarefied. Yet when we left on a holiday, which was not often, they would stand on the steps under the pediment and wave good-bye with the big white handkerchiefs that they always kept in their deep pockets.

Customs at Noroton reflected the world of European aristocracy to which earlier Children of the Sacred Heart had belonged, as had many of the earlier nuns, their peasant dress notwithstanding. The motto of the school, for example, was "Noblesse Oblige." A deep court curtsey, for another example, was a part of our daily routine. Whenever a girl met a high-ranking nun, she would curtsey before and after speaking to her. Even if one merely passed, say, the Reverend Mother in the hall, one would say "Good morning, Reverend Mother" and curtsey, though in that case one curtsey would do. We all developed the knack of curtseying without breaking stride for times when we were on the run. A few years ago I encountered a friend from Noroton who had moved to England, to a place near Prince Charles's country house. She had met Prince Charles, she said, and consequently had had an opportunity to use her court curtsey. This news of an interpenetration of the world of Noroton and the "real" world brought on a tiny unearthly thrill such as one would experience upon meeting up with something known only in dreams.

Although in my four years at Noroton there was only one French girl in the student body and no nun of French origin, many of the terms of daily life were French. Our afternoon snack was *goûter*, for example, our holidays were *congés*, and every Sunday night we had *Primes*. *Primes*, which we pronounced preems, was a ritual that took place in the front hall of the school, a long room with a high coffered ceiling, tapestries on the walls, wooden medieval furniture, and a vast Oriental carpet on the floor. The whole school would be present, seated according to height along the walls, with the nuns in three rows at one end. Each class would, in turn, march up to Reverend Mother, who sat front and center, peeling off in front of her and then circling around to form a small horseshoe directly before her. Fancy parade formations were another tradition inherited from the 18th century.

Sitting at Reverend Mother's side, the Mistress General, a kind of dean of students, would say "First Academic Class all very good"—she would pause here while the class curtseyed in unison—and then continue "except for Suzannah Lessard, who loses her notes for...." "Losing your notes" was a >



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Gregorian chant sung on a dark morning in Lent creates an attitude quite at odds with modern conceptions of the world

punishment for anything from a minor infraction such as speaking after lights out to the grave violation once perpetrated by myself and my best friend when we took a tour of the cloistered parts of the house.

Those who didn't lose their notes would get a little blue card from Reverend Mother on which was printed *"Très Bien"* (very good). Those who lost their notes, and they were very few, often just me, would get a card that said *"Bien"* (good), and Reverend Mother would cast her eyes down and frown or look sad as one curtseyed and said, "I'm sorry, Reverend Mother." After *Primes,* the cards would be collected.

I lost my notes at nearly every *Primes,* but as I look back it seems to me that the pattern had nothing to do with the nuns, or the Noroton way of life, but rather with areas of unresolved pain that resulted from my growing up the oldest in a large family with parents who were very young and overwhelmed. For me, this predictable, unemotional punishment—unlike the thrashings at home—meant rules were rules, and adults were adults, and children were really children. It was a kind of luxury I couldn't get enough of. The nuns knew girls, the message was, including misbehaving girls like me. Almost with satisfaction—certainly without alarm—they openly attributed my waywardness to my "artistic temperament." I came to fully belong at Noroton, forming friendships that endured, and learning to trust the nuns implicitly, even as I disobeyed them. Certainly there was never any suggestion that my welcome at Noroton was wearing thin.

There was only one occasion on which the nuns' cool, unflappable love wavered. It had to do with my hair. My hair, when it grew beyond a certain length became a kind of uncontrollable Afro, defying the strict grooming standards at Noroton. I liked this. The rambunctiousness expressed in this way was a kind of safety valve, and though I suppose the nuns made comments and somehow encouraged me to have it cut or find a style that would contain it, I wasn't aware of a lot of pressure in this regard. I was, consequently, taken by surprise completely when one day as I walked by Reverend Mother's parlor she pulled me in, pushed me into a chair, and cut my hair. This violent and invasive action stands alone in all my experience at Noroton, a shocking aberration that reflects, perhaps, how frustrating my incorrigibility must have been.

The heart of Noroton, the place that was at once most formal and most intimate, was the chapel, situated behind the front hall in what had once been the drawing room of the house. A panelled room, with a parquet floor and large windows that directly faced the sea, our chapel had a private, privileged feeling that a church does not have. It was like a room in a home—it was personal—and yet there was the tabernacle, and inside was the host.

We went to Mass each morning. In the winter months it would be dark outside and the chapel would be lit by low lights and a few candles on the altar. When we entered, most of the nuns would already be there in their stalls, personal kneeling places set apart along walls. Sometimes they would be finishing up the Office, a ritual of early morning prayers practiced by contemplative orders. In Lent they would have gotten up even earlier to say Matins. The Mass was said in Latin then, and all of us, nuns and girls, would say the responses in Latin as well. We girls wore mantillas, the black lace veils that European women wore in church, but that were virtually unknown in America at that time. The kneelers were bare wood, and we all developed calluses called "chapel knees" that would get thicker as the years passed. One fasted before Communion in those days; occasionally a girl would faint.

The ceremony of our daily Mass was austere. Kyrie Eleison, Agnus Dei, Sanctus, Sanctus, Sanctus. Over time that early morning hour became, for me, a space within which the tension inside me abated. That space contained the beginning of time and the end of time, and my birth and my death. Before dawn broke, the black sky would acquire depth, an inky blueness that seemed to be a physical manifestation of that space. It was a wild, boundless space, yet one made accessible by elaborate artifices: by the rituals, manners, and systems of symbols that made up our life there. Within its stillness, and its vastness, I experienced myself in a way that was supernally calm and pleasurable, yet also passionate. In that space I felt profoundly free.

Twice a year we had a three-day retreat, in which we observed a rule of silence from beginning to end. Our time was meant to be spent in prayer and recollection, we were allowed to take contemplative walks alone (something that I would have liked to have been able to do at all times), were served especially good food, and listened several times a day to a priest who would talk to us in the chapel. The priest was usually a Jesuit, but one year it was a Dominican who led the spring retreat, and I requested a private session with him. I wanted to tell him about an impasse that I had come to in that free calm space I had discovered at daily Mass. As I told the Dominican, I had arrived at a point at which it seemed to me that I had to make a decision either to mindlessly do what the church taught, or to think for myself. The priest hesitated for a long time, and then he said, "You must think." The answer said to me *Your existence is serious.*

Another set of structures containing the inner space I had discovered at Mass was music. We sang a great deal at Noroton. Every day, for half an hour before lunch, the whole school would stand in the study hall learning and rehearsing sacred music, usually Gregorian chant, or the polyphonic music of the Middle Ages, and then we would sing it at Benediction or at Sunday Mass, or as part of the special liturgies of Advent, or Lent, or the processions around the grounds in May. This is music that was written not to impress or edify or give aesthetic pleasure, but to give glory to God. It's a kind of art in which ancientness is palpable and also in which there is a very clear underlying assumption of humility, of human tinyness, of awe. Gregorian chant sung on a dark morning in Lent especially creates an attitude quite at *(Continued on page 124)*



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Hand-thrown earthenware bowls by English potter Julie Goodwin glow with color inside, bear custom labels outside, $35 each. For stores: Camden Lane: 212-989-6813.

Jeep Boom Box is as rugged as its namesake. Bright yellow case resembles a toolbox; CD player, cassette deck, and radio are designed to look like a dashboard, $200. From Hammacher Schlemmer: 800-759-5700.





For the technophiles on your list: Sony's tiny CM-RX100 analog cellular phone fits in shirt pocket, transmits voice and data, $499. Call 800-342-5721.

Speedo's snappy Surf Runner, the world's smallest (3-inch) water-resistant FM radio, clips onto goggles or headband. In red, white, or blue, $40. Call 800-5SPEEDO.





Asymmetry gives an edge to Nicola Contreras's hand-coiled ceramic vessels. Zig zag bottle, $468; stem vase, $380. At Art & Soul: 703-549-4881.



Unity Audio's 44-inch Signature 1 speaker is crafted like fine furniture, with rounded corners, elegant veneers. Shown, bird's-eye maple, $3,650 per pair. At Audio Arts: 212-431-9200.

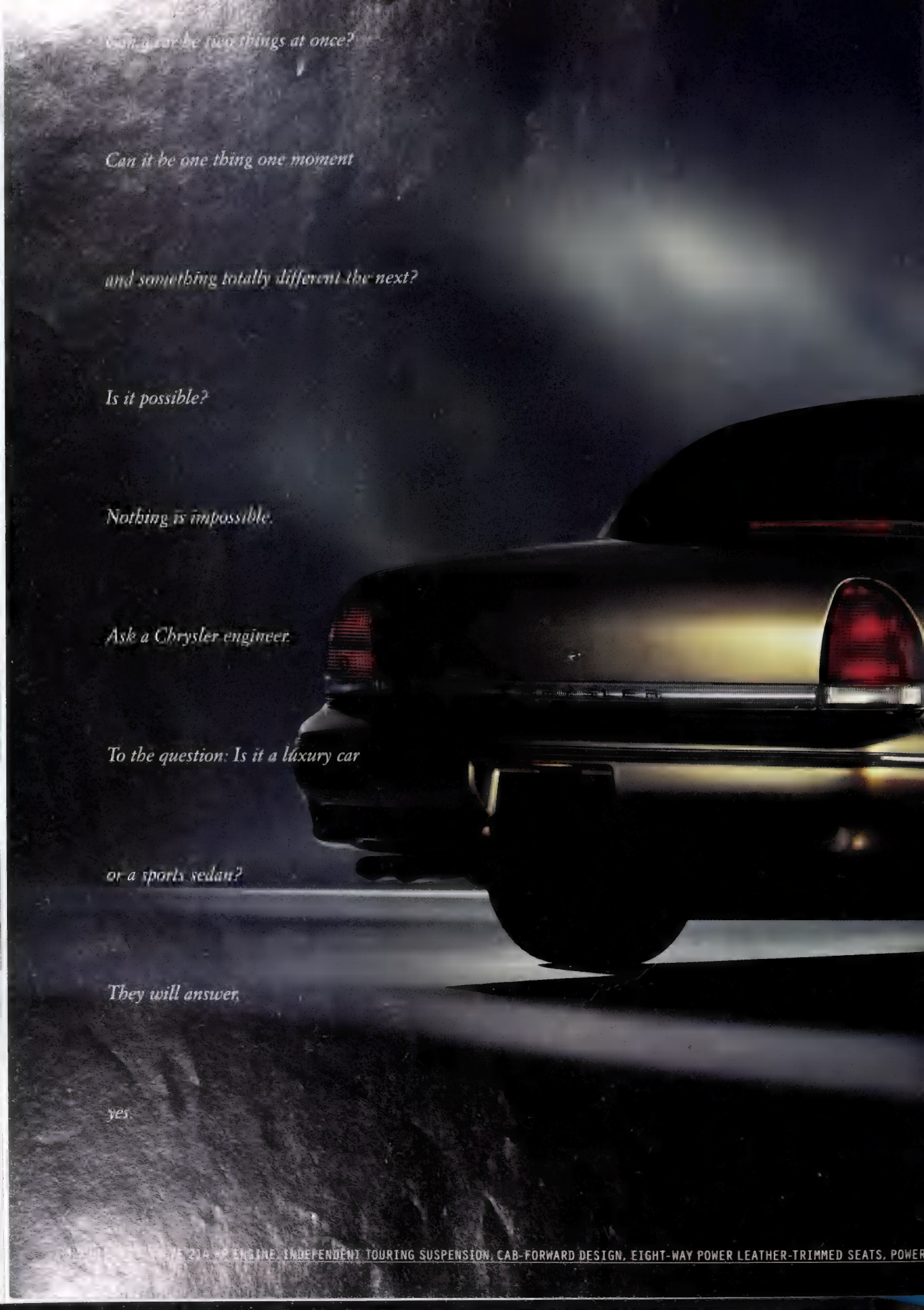
Danish architect Jorgen Møller drew an elephant, saw a bottle opener. Polished aluminum, $25. At Royal Copenhagen/Georg Jensen: 212-759-6457.





Candella light sculpture from Belgium, a rechargeable battery-operated lamp, kindles with a click. Twelve inches high, in natural beechwood or gray, $99. For stores: 212-678-2250.

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Twice the gift: jasmine bubble bath in a cobalt bottle, $22, with a reusable handmade cylindrical box, $22. From the French Look: 312-587-0200.



Shapely, silky mercury glass dazzles in a 17-inch-high jug. For dried flowers only; no water, $70. From El Plato: 415-621-4487.



J. Peterman says he discovered a wood-encased bottle of 1903 vintage cologne in a Paris shop, had its clean, woody notes ID'd in a lab, and reproduced it for our pleasure; $45 fo 3 ounces. From J. Peterman: 800-231-734



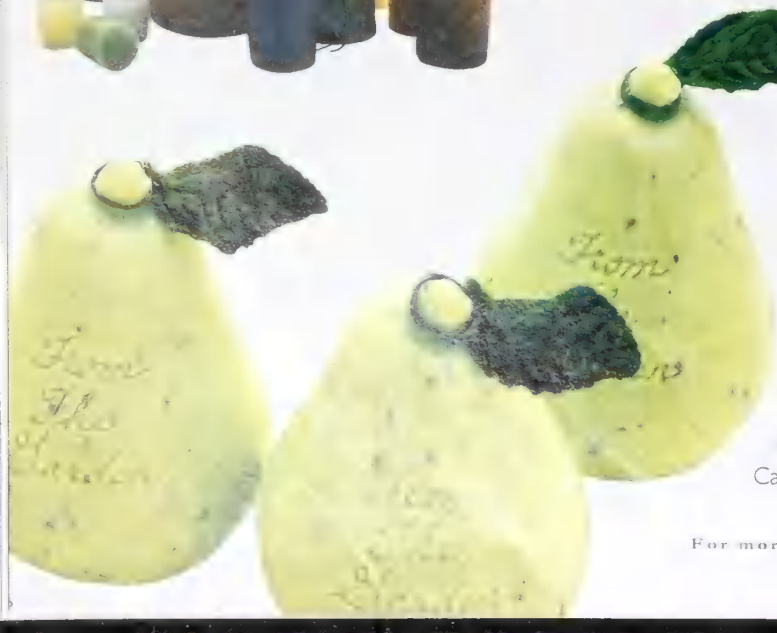
Jumbo (6-inch-square) animal blocks of recycled cardboard in mellow retro colors, $25 for set of 9. At ABC Carpet & Home: 212-473-3000.



Reusable tins hold dried herbs and teas from Maine. Dated when harvested so you know they're fresh, $4 each. At Delaware River Trading Co.: 800-732-4791.



Today's scented candles evoke the rain forest, ancient Rome, a farmer's market. Assortment includes lemon grass votives, $16 for 6 plus 1 glass. From Lemon Grass: 800-287-0926. Raffia-ribboned columns, $17.50 to $32. At Illume: 800-2ILLUME.



Luscious speckled pear soaps, triple-milled with buttermilk, oatmeal, and wheat bran, come nestled 4 to a silk-ribboned box, $30. At ABC Carpet & Home: 212-473-3000.



Exotic perforated-tin pyramid-shaped votive candle holders from Morocco come in 3 sizes: 6½ inches, $30; 9 inches, $35; 11 inches, $45. At Ad Hoc Softwares: 212-925-2652.

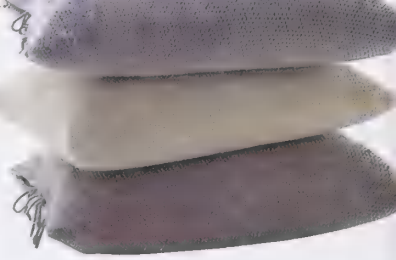
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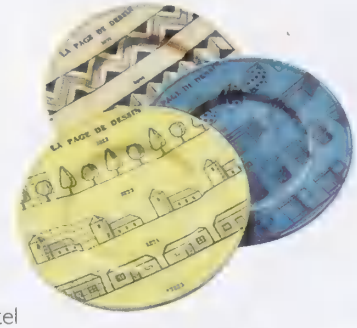
The Kashimar Collection from Couristan. 100% Wool, time-honored designs in a choice of many shapes and sizes. For a 44-page color catalog, send $8 to Couristan, Dept. HB, Two Executive Drive, Fort Lee, NJ 07024.

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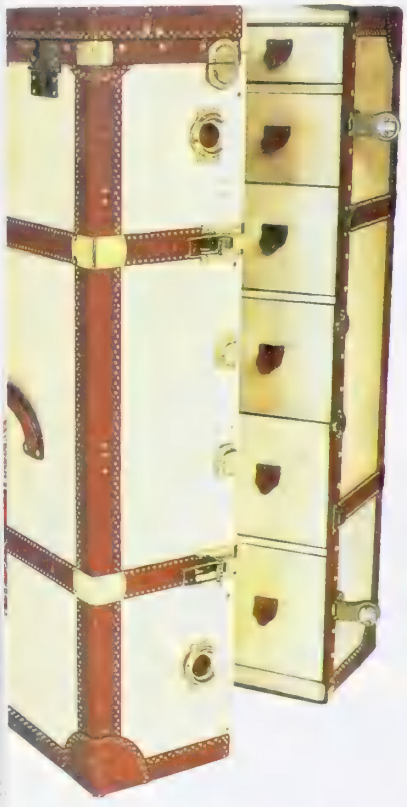
The holiday season turns all of us into winter homebodies. Choose from these cozy comforts for the companions in your life



Calvin Klein's boudoir pillows are woven like fine-gauge knitwear. Button closures, subtle colors (biscuit, ibis, indigo), $300 each. At Calvin Klein: 212-292-9000.



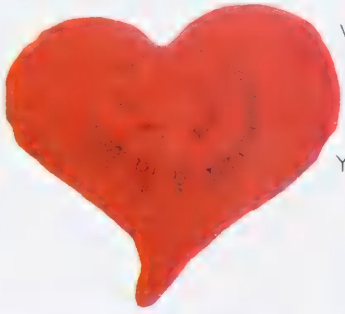
Vintage design drawings march across dusky-pastel dessert plates from France, $150 for a set of six. At Barneys New York: 212-339-7300.



T. Anthony's luxurious steamer trunk is an exact copy of a 1920s design, down to the hand-cast hardware, $15,000. Call 212-750-9797.



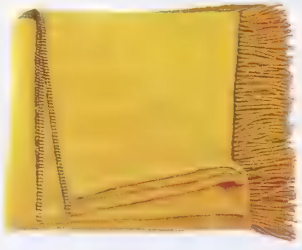
Weary holiday travelers deserve an elegant bone-shaped neck pillow filled with rest-inducing lavender (top), with carrying case, $50. Herb-filled eye rest in silk charmeuse, $25. Call 212-366-7214.



Why wait for Valentine's Day? Red linen heart sachet filled with lavender has hand-painted love poem, $25. By Estelle Billot for Yvette Fry: 212-481-6950.



Snugly upholstered terry bath stool brings a soft touch to the bathroom. Cushion cover is machine washable, $185. From Chambers: 800-334-9790.



Composed like modern paintings with broad areas of color, 100 percent wool Welsh blankets by English artist Kate Blee are big enough to throw over a sofa or king-size bed, $475. At Gardens: 512-451-5490.



Teapot of Limoges porcelain has age-old shape, of-the-moment wire handle, $195. At Takashimaya: 212-350-0100.



Thickest terry guest towels are the lush output of Italy's Cittadini family, $16 each. Call 516-671-4155.



You can't fake mellow. This is the genuine article: a refurbished vintage leather chair in true British club tradition, $2,150. From J. Peterman: 800-231-7341.



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Whistles, warbles, and tweets: 25 different bird calls arrayed in a wooden display case from France, $695 ($20 apiece). At ABC Carpet & Home: 212-473-3000.



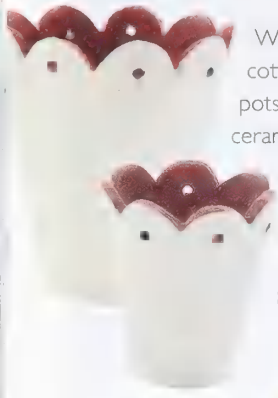
Hand-embroidered coils and spirals enliven 100 percent linen guest towels by designer Anki Spets, $18. From Area: 212-924-7084.



Round wooden trays from Italy are delicately inlaid with leaves in cherry and chestnut, $235; roses in chestnut and tulip, $265. Call Desegni: 800-484-5934, ext. 2303.



Not hazardous to your health: Flowering tobacco *(nicotiana alata)* bears fragrant blossoms on three-foot stems. For zones 9-10, $1.75/seed pack. From Thomas Jefferson Center for Historic Plants: 804-984-9860.



Whitened terra-cotta "crown" flower pots are from English ceramist Jane Hogben: $25 (6¼ inches), $15 (4 inches). At Charleston Gardens: 800-469-0118.



Brighten dark days with silver-plated buckets for ice, flowers, candy, $150 to $485. Through John Rosselli & Assocs.: 212-593-2060.



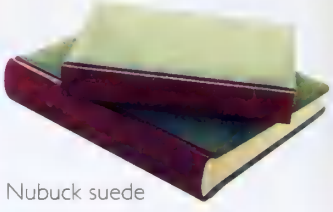
Flown in fresh, La Giara Christmas Novello—a young, fruity olive oil from Calabria, Italy—is sold only at this time of year, $25 liter. At Balducci's: 800-225-3822.



Try mandarin oranges from Dartington in orange liqueur and light syrup with duck or pheasant, $45 for 1.2kg. jar. At Bergdorf Goodman: 212-753-1300.



An elegant, easy way to carry Yule logs from woodpile to hearth, this suede carrier slips over a polished brass frame, $115. Call Pilgrim Hearth Wares: 510-412-9000.



Nubuck suede photo albums, sure to be heirlooms, come in green, beige, o rust with off-white pages. Large, $125; small, $95. At Bergdorf Goodman: 212-753-7300.

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BY PAULA TULLY GOLD

All set at Boston Ballet



Boston Ballet's thirty-year-old production of *The Nutcracker* glimmers with new scenery created by Helen Pond and Herbert Senn. Aided by a mere handful of assistants, the veteran design duo sculpted, stuffed, and sewed 1,200 Christmas tree limbs; painted thousands of square feet of backdrop cloth; then gilded, glossed, and glitzed enough ornaments to cover Boston Ballet's trademark forty-foot Christmas tree. Netting imported from Moscow, hand-loomed cloth from Belgium, and more than 500 miniature light bulbs are all woven into the new sets.

Among the most visually dramatic scenes is the Gothic Revival parlor (backdrop at right), where *The Nutcracker*'s magic begins. Adding to the room's enchantment is a 19th-century-style chaise that grows to gargantuan proportions in the blink of an eye, and a gilded grandfather's clock with an illuminated face that spins and flashes crazily at the stroke of midnight.

The visual anchor for the ballet's second act is a charming Sugarplum Toy Theater with triple-tier opera side boxes matching those of Boston's rococo Wang Center, where all performances of *The Nutcracker* are held. This theater within a theater has seven different backdrops. One of the most spectacular is the imaginary Russian skyline (left), painted in the Pahlek style that sets the moo for a raucous trepak dance. *The Nutcracker* runs through December 31. Call 617-695-6955.



EXHIBITS

BY BETH SHERMAN

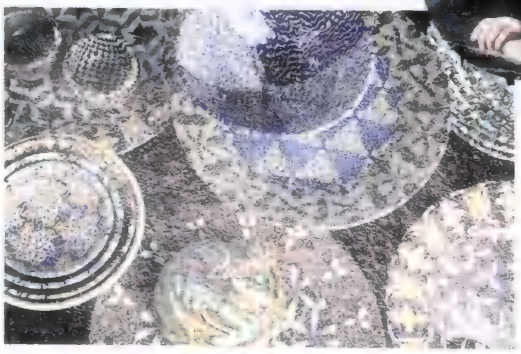
Designers' secret passions, furniture as art, and fabrics you can see in cyberspace

Ever wonder what designers do when they're not at work? "Personal Pursuits: The Creations and Collections of Today's Top Designers," opening November 9 at the New York School of Interior Design, looks at what 12 designers make, collect, and treasure in their spare time. When he's not creating logos for NBC and Mobil Oil, graphic designer Ivan Chermayeff makes life-size metal sculptures (right) and collages. Fabric designer Mark Pollack (inset) collects pottery, such as the set from Provence (below) because, he says, "The ceramics help me think about how pattern gets transformed." Murray Douglas, senior vice president of Brunschwig & Fils, contributes delicate watercolors that she painted. And design consultant George Beylerian shows off his collection of miniature chairs, including tiny reproductions of 19th-century antiques. Call 212-472-1500.









•Furniture is on the minds of many artists as well, judging from the 1995 Carnegie International, opening in Pittsburgh on November 5. According to curator Richard Armstrong, "It's a moment of intense self-scrutiny and introspection in the art world, and artists are choosing to work with things they see on a daily basis." American artist Robert Therrien, for instance, fashioned an eleven-foot-high pine table and nine-foot chairs (above). Colombian artist Doris Salcedo encased an armoire in cement. And British artist Rachel Whiteread turned chairs upside down and cast the undersides in resin to reflect "negative space." Call the Carnegie Museum of Art: 412-622-3131.

•Beginning December 14, visitors to New York's Metropolitan Museum of Art can log on to a computer and pore over images of 16,000 fabrics (nearly half the museum's textile collection), ranging from embroideries to archaeological fragments, when the Antonio Ratti Textile Center debuts. Learn when the textiles were produced and what materials were used. It's also possible to do an in-depth study of a particular art form, viewing, say, 19th-century quilts produced in different parts of the United States. Appointment required. Call 212-879-5500.
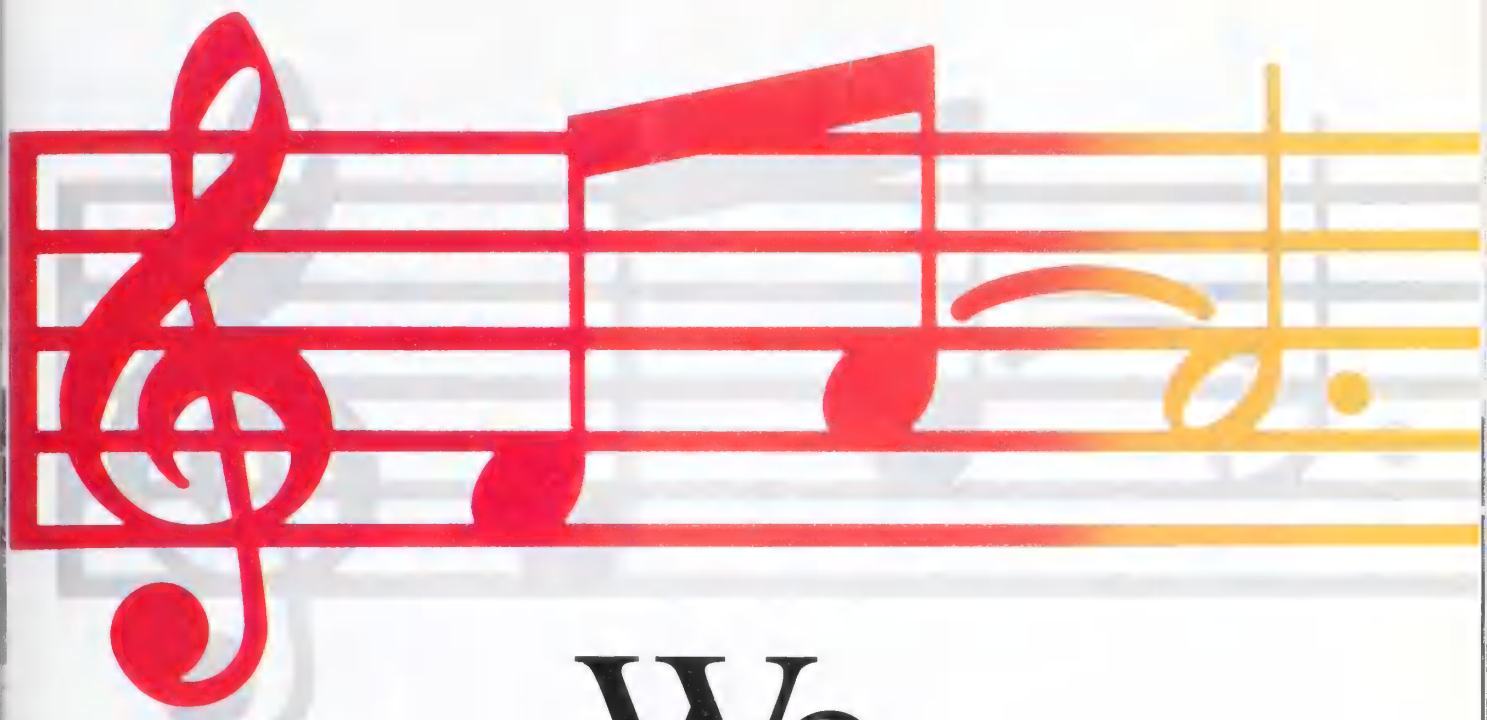
Pros answer your design questions

Q. The windows in my room don't match—one is large, another small. What kind of window treatment do you recommend?

A. An easy way to deal with this problem is to simply hang blinds or Roman shades. If you want something more formal, treat the tops of the windows in the same manner so that they harmonize. You have several options to choose from, including swags with cascades (fabric draped above the window and along its sides), gathered valances, or a cornice (a boxlike structure that can be cut out with scalloping, points, or some other shape along the bottom). Then choose whatever blind, curtain, or shade you desire. The curtains should go floor-to-ceiling to conceal different heights of your windows; they can be within the window frames if the height is the same.

—Kimberley Fiterman, ASID

Need professional advice about a design problem? Call the American Society of Interior Designers, New York Metropolitan Chapter: 800-480-9699.



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Chapter Six



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What makes the new Caravan so quiet?



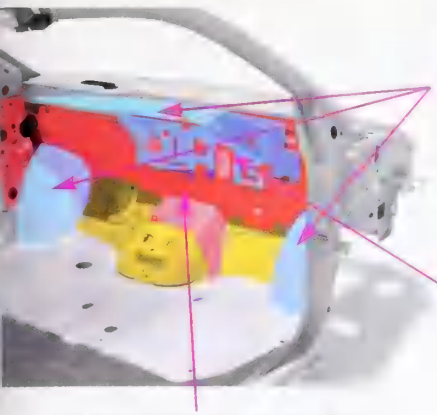
Objects are readily seen, but wind noise is barely heard–thanks to this large, but very aerodynamic side mirror.

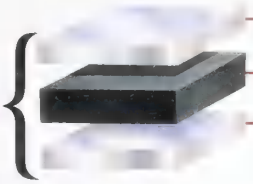
To help keep noises and vibrations out of the passenger cabin, we bake sheets of sound-deadening mastic onto the floor.

These carefully placed sound baffles are road blocks for road noise.

Sound-absorbers are placed in select cavities where noises can reverberate.

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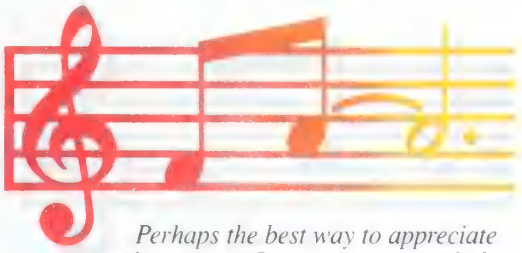




We place visco-elastic material on select areas of sheet metal and weld a steel patch over it. During paint-baking, the substance expands and bonds to the steel. The result: a highly effective sound-deadener called a patch constrained layer.

A double-layer dash silencer, composed of a vinyl barrier and 3/4-inch foam pad, is another way we contain noise.

On the engine side of the dash panel, a triple-layer silencer helps prevent noise from entering the passenger cabin.

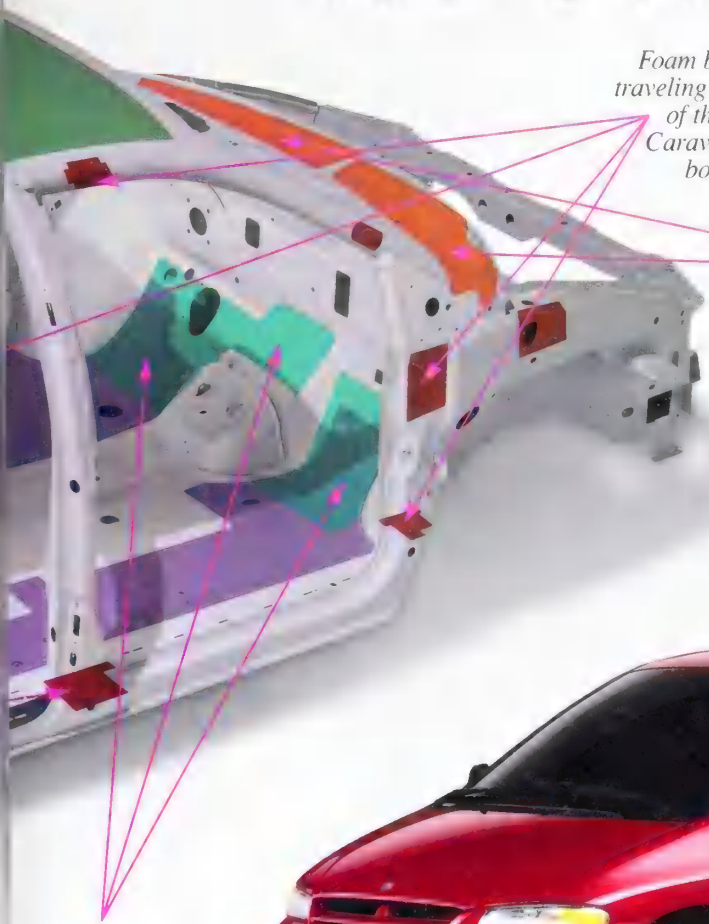


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Foam baffling, which stops noise from traveling through body cavities, is just one of the secrets behind the quietest Caravan ever. Caravan's super-rigid body construction is another.

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Test your I.Q. by taking this short quiz. Don't worry, the answers are in the Chapter 6 insert you just read.

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a) sheets of sound-deadening mastic b) a foam panel in the roof c) strategically placed visco-elastic material d) all of the above.

2. Wind noise is reduced by –

a) Caravan's sleek new shape b) extra sealing in the doors c) a very aerodynamic side mirror d) all of the above.

3. The new Dodge Caravan offers carpeting that –

a) is backed by three layers of sound insulation b) will inspire you to write poetry c) matches your Aunt Eunice's sofa d) don't you wish all tests were this easy?

4. If you can think of anything else you'd like to know, you can call 1-800- _____ .

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(1) No purchase necessary. One entry per licensed driver, 18 years or older. Void where prohibited. (2) To enter, completely fill out the entry blank or print your name, address, daytime telephone number, and quiz answers on a 3"x5" card and send it to Home Garden Starter Contest, c/o Hearst Home Group, 224 West 57th Street, 5th Floor, New York, NY 10019, to be postmarked by December 15, 1995. (3) Winner will be selected on or before December 29, 1995 by a random drawing from all eligible entries. Illegible, late, lost, postage due, damaged and facsimile entries will not be considered. Winner will be notified by mail within five days after the drawing date. (4) Winner will be awarded a Home Garden Starter Kit. Federal, state and local taxes are the sole responsibility of the winner. No substitution or transfer of prize. (5) Employees (and their immediate families) of House Beautiful, *Chrysler Corporation, Chrysler Corporation product dealers, and their advertising, public relations, and merchandising agencies are not eligible. (6) Odds of winning depend on number of eligible entries received. The decision of* House Beautiful *in all matters relating to the rules and administration of the sweepstakes shall be final. The winner shall be required to execute an affidavit of eligibility/prize acceptance and release and consent to use of his/her name and/or likeness in advertising without further compensation unless prohibited by law. Noncompliance will result in disqualification and selection of an alternate winner. (7) Winner's name and address can be obtained by sending a self-addressed stamped envelope to: Home Garden Starter Contest, c/o Hearst Home Group, 224 West 57th Street, 5th Floor, New York, NY 10019.*

BY ROBERT REID

Proceeds from holiday card sales and a pillow auction are just two of the many ways to help those in need this season

Send your season's greetings on cards benefiting the Alzheimer's Association (right) or the American Cancer Society (below). These and other holiday cards raise money for worthwhile causes, and a short mission statement on the back of many of them helps spread awareness. See Reader Information for a listing.





Make a bid for a pillow at New York's Soft Touch for Charity's silent auction and help raise funds for Furnish a Future, which aids homeless families moving into apartments. Seven magazines, including House Beautiful, asked designers to make pillows using Robert Allen's new Beacon Hill Fabrics line. Sheila Camera Kotur hand-painted her tasseled pillow (on left), and Greg Jordan overlaid a diamond-pattern print with an X created from a floral (center), and bordered a striped pillow with chenille (far right). Bid through December 29 at the Designers & Decorators Building, or by phone: 800-950-3777.



Throughout the year, U.S. businesses donate products or funds to Habitat for Humanity, the organization that builds homes around the world for those in need. We salute the firms that have pitched in. They include:

- Andersen Corp.: 2,351 windows
- Darworth Co.: 124,480 10-ounce cartridges of caulk
- Dow Chemical Co.: 1,271,075 sheets of rigid insulation; funded 3 houses
- Honeywell, Inc.: 10,083 programmable thermostats and heat pump terminals
- HunterDouglas, Inc.: 10,000 sets of blinds/shades
- Kwikset Corp.: 20,894 dead-bolt locks and doorknobs
- Larson Manufacturing Co.: 4,900 screen and storm doors
- Milwaukee Electric Tool Corp.: 12,000 reconditioned electric tools
- Sterling Plumbing Group, Inc.: 537 tub/shower units; 507 toilets; 467 lavatories; 1,555 faucets; 518 kitchen sinks
- Target Stores: built 96 houses
- The Thompson's Co.: 15,000 gallons of paint; 2,800 gallons of water seal; funded 4 houses.

SHOP

BY ELIZABETH MAYHEW

Nouveau general store





You won't see peppermint sticks, bird seed, or the *Farmer's Almanac* at the general store in Woodstock, New York. Chez Grand'mère brings the best of Provence, Anjou, and the Loire regions to the doorstep of this small town in the Catskill Mountains. "People are often surprised when they enter the shop," says owner Misty Lucas, who recently took over what was for many years the Woodstock General Store. "They come in expecting to buy a trivet or a calendar and instead they find an oversized *café au lait* cup or an embroidered French tea towel."

The store's rambling four rooms contain antique furniture, old Quimper pottery, new and old faience, tote bags sewn from Provençal prints, and richly woven tapestries. Linens are a favorite—like vintage pillowcases with "Bonne Nuit" embroidered on them. Charming iron shelves (shown, $98 each) display creamy white pottery. Olives marinated with fennel ($7 a jar), honey with almonds, walnuts, and hazelnuts ($12 a jar), fresh lavender ($10 a bunch), and double-milled vegetable soaps from Marseilles are also available. Locals are hooked on Lucas's coffee—a blend of French and mocha that she concocted while running a restaurant in town. The beans are $9 a pound.

To keep her shop stocked, Lucas travels to France at least three times a year. (She found herself there so often that she and her husband bought a small farmhouse in the Anjou region.) Chez Grand'mère is on the village green at 24 Tinker Street. 914-679-8140.

PAUL WHICHELOE

IN THE AIR...It's back to the fifties:

Lately the smartest new design shops to open on both coasts are devoting themselves to mid-century modernism

GARDEN

BY KEN DRUSE

Rare source for rare trees

Opening a box of plants shipped from Gossler Farms Nursery in Oregon can take your breath away. Inside are substantial specimens packed meticulously. There are no Styrofoam peanuts; the root balls in soil have been slipped out of their pots and into plastic bags that are then tied with cotton string, which is also threaded through the walls of their cardboard mailing boxes. The plants won't budge in shipment. Usually they are almost in full leaf or flower—glorious to behold.

The Gossler family farm started back in 1914 with peppermint and sweet corn, but in time the Gosslers became interested in rare trees and shrubs. They printed their first mail-order catalog in 1968, and by 1986 the Gosslers were devoting themselves to the mail-order business full-time. Today, son Roger champions woody species and varieties, such as *Enkianthus campanulatus* 'Red Bells' (left)—sensational garden plants that are little known in the nursery industry. To order a catalog, send $2 to Gossler Farms Nursery, 1200 Weaver Road, Springfield, OR 97478-9691.




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Pilgrim on wheels



A cyclist on the oldest tourist route in Europe delights in northern Spain, where almost every parish church is a gem of medieval art









Pilgrim's road in Spain, from León (TOP LEFT) to Santiago de Compostela. CLOCKWISE FROM TOP RIGHT: Ninth-century church at Cebreiro; trail marker with shell symbol of Santiago; detail of St. James on facade of Cathedral of Santiago; church at Vilar de Donas; the Cathedral of Santiago.

BY WILLIAM BRYANT LOGAN

With half an hour to wait before the Monastery of Samos opened, I wandered out of the Taberna Gayo into an afternoon of brilliant blue skies and sculpted clouds. As I picked a bouquet of wildflowers for the Virgin—columbine, Queen Anne's lace, little blue and yellow asters—the loudest sound I heard was bees in the hedgerows.

No one hurries in rural Galicia, the green northwest province of Spain. No one, that is, except the drivers who rush headlong down the national roads and the *autopistas*. But I, thankfully, was not one of those. All I had to do was wait for the monks to wake up from their siesta, leave my flowers on the altar, and join my eight companions for the six-mile bicycle ride to Sarria, where we would spend the night.

We were on the Pilgrim's Road to Santiago de Compostela. The *camino*, beginning at points throughout Europe and ending at the Cathedral of Santiago (Spanish for St. James), is the oldest tourist route in the western world. During the heyday of pilgrimages in the late Middle Ages—when a person could win favor with God and enjoy six months' vacation at the same time—half a million people a year traveled by foot or horse to Santiago. They came from as far away as Ireland and Scandinavia, funneling into Spain through passes in the Pyrenees Mountains at Somport or Roncesvalles.

Some of these travelers were devout, worshiping at each small church that had sprung up along the road; others made the journey for companionship or business or to look for a more exciting life abroad. But all were on their way to pray before the bones of Saint James, one of the Twelve Apostles, whose body—after his martyrdom in Jerusalem—was said to have been brought to Spain by two disciples in a rudderless, divinely guided boat. The medieval cult of relics reflected the conviction that men who had led perfect lives might serve as guides to the rest of us. >

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We were a varied group, worthy of The Canterbury Tales *or at least* Gilligan's Island*—people you might not otherwise meet*

So strong is the tradition of pilgrimage to Santiago that it has never died out, even in the 20th century. In fact since 1993, the most recent Holy Year—the name for years in which James's Saint Day falls on a Sunday—the number of pilgrims has soared.

I had set out by bicycle on a tour that started in north central Spain, in the town of León, only a seven-day bike trip from Santiago but long enough to be called an official pilgrimage. In the past fifteen or twenty years the church has acknowledged bicycles as a mode of travel permitted for the true pilgrim. Traveling by car is not a real pilgrimage in the eyes of the Church, but if you go by foot, horse, or bike, you can stop at the *refugios* (free hostels reserved for pilgrims) to get your official pilgrim's pass stamped with colorful, decorative *sellos.* (Each *refugio* has its own *sello,* or stamp design.) At the end of your trip you show these stamps to the authorities in Santiago and receive a certificate recording your achievement. The certificate supposedly guarantees that you have cut your time in purgatory by half.

By the time we reached Samos our group had already met young Spaniards by the dozen, not to mention a troop of middle-aged taxi drivers, along with a scattering of French, Germans, and even Norwegians and English. The mix of nationalities was pretty much what you might have found on the *camino* at any point during the past 800 years, except for us, the American contingent.

We were a varied group, worthy of Chaucer's *Canterbury Tales,* or at least of *Gilligan's Island.* This is one of the rewards of a pilgrimage or of any bike trip for that matter: to find friends among people you might not otherwise meet. Our leaders, Alessandra, a rock climber from Australia, and Glenn, a medical student from Tennessee, encouraged us when we were tired, fed us when we were hungry, and were the best of companions. The pilgrims included Bill, a curator of Asian export art at the Peabody Essex Museum in Salem, Massachusetts; J.D., an erstwhile bond trader off for a *wanderjahr* at almost forty; Pierce and Beatty, a Texas couple in their late fifties. David and Richie, two avid amateur photographers from Washington, D.C., rounded out our band. "He took a picture of every wall and I took a picture of every flower," said Richie one afternoon when she and David appeared at a rest stop later than the rest of us.

While the monks at Samos had their siesta, and my friends



rested in the shade, I talked to a young cyclist from Málaga in southern Spain. He had come from Roncesvalles, aiming to reach Santiago in two weeks, and was staying in the free *refugios*, where he got a bed, a shower (if he was lucky), and a send-off each morning at 7 A.M.

"You know, if I had the time, I'd do the pilgrimage on foot and take four weeks," he told me.

"*Porqué?*" I asked

"*Porque así se lo vive mas,*" he answered. "Because that way, you live it more."

I smiled in agreement. Not only would you live the pilgrimage more, but at a slower pace the trip might be less arduous. The day before, our group had toiled over the pass at Cebreiro to visit a small 9th-century church that beetled over the brow of a mountain above the green folds of Galicia. No one had complained, but J.D. had called Cebreiro "the mother of hills," and Bill, Pierce, and Richie were vocal about the head wind that had made progress so difficult on the rocky dirt roads.

The tour of the Monastery of Samos was perfunctory, but I gave the Virgin her flowers, and we were soon on our way through green fields and gardens into Sarria. Most of medieval Sarria had been pulled down during a popular revolt in the 18th century—a lone castle tower stood out like a broken tooth on the hilltop—but our hotel was delightful and dinner delicious. We plotted the next day's ride over Galician marinated octopus and glasses of beer. It would be tough but beautiful, according to Glenn, all on back roads, and very rocky.

The next morning we bounced down a gravelly hill and into a Spain that has remained the same for at least 800 years. The road was thick with rocks the size of loaves of bread, and down in the hollow the path seemed to turn into a stream. We definitely were not going to hurry today.

All along the route I noticed coppices, groves of small hundred-year-old oak trees specially pruned so that each branch sprouts many limbs; these are cut periodically for firewood. Here in the back country, where people still heat and cook with wood, each farm has such a grove, also a vegetable plot, a barnyard, a pasture, and one of the strange, coffinlike elevated granaries called *horreiros*. Bill simply could not believe that a *horreiro* would hold enough grain to feed a chicken, so we stopped at a farmyard to ask a stout woman in a yellow print dress.

"That granary!" she exclaimed. "Why, it'll take two thousand kilos of sorghum, no problem." Pleased to have foreign pilgrims to talk to, she gave us the recipe for a rich sorghum tart, eaten by both man and beast.

By midmorning we had ridden, walked, and carried our bikes over streams into the hamlet of Barbadelo. The 12th- >



Like millions of pilgrims before me, I leaned on Master Mateo's carved pillar and thanked Santiago for bringing me here

century church, a single stone room with slits for windows, was a gem of simplicity with a spiral of stone stairs climbing to an open bell tower, and a baptismal font resembling a huge open artichoke or lotus flower. The 18th-century reredos—with all its paint intact—overflowed with bright athletic angels and saints. Masterpiece though it is, the church is not unusual. Romanesque architecture flourished along the thousands of miles of pilgrim roads protected by the Knights Templar and the Knights of Santiago. Even the smallest church can be an outstanding monument of medieval art.

On a dirt track winding through fields and hamlets we descended towards Ferreiros, stopping to talk to an old man named López out tending cattle with his dog. At the little church in Ferreiros I was admiring the two smiling lions guarding the door when I heard Bill shout, "Hey, look at this! Another López." Then J.D. found another one.

We walked up the wall of mortuary niches surrounding the church. Every single one of them was in memory of some kind of López, either on the mother's or the father's side. I had wondered why the people we talked to defined the size of their villages with the phrase "*Somos 40 vecinos*" (We are forty neighbors.) In fact, it seemed, they were all one family.

As the afternoon waned, we reached a paved road at last and zoomed down a steep hill into Portomarín. As we settled into a fine small hotel, I reflected for the thousandth time that had I been traveling by car I would never have seen *any* of this.

That night, Glenn and Alessandra took us out to the park at the edge of town. "We have a surprise for you," she said as a man stepped out of the shadows, holding a brace of long, slender poles with sausage-shaped ends. When he set a cigarette lighter to one of the sausages, it soared into the sky and exploded with a blue burst. "Happy Fourth of July!" said Glenn, grinning. More bursts, more explosions. The celebration reminded us that though we had spent the day sometime in the 12th or 13th century, back home it was Independence Day.

Next morning, we were to ride all the way into Santiago. At Vilar de Donas—a few miles off the main route—we saw an extraordinary 12th-century church, simple in structure but containing delicately hewn effigies of the Knights of Santiago. Still visible on the interior walls are frescoes of the crucifixion executed in calligraphic style.

As we approached the big city, where people use gas or electricity rather than wood, we saw fewer oak trees, more forests of eucalyptus. Our quick descents were dizzying, the sharp smell of eucalyptus followed by the damp perfume of ferns and black soil in the bottom land.

After a picnic of Rioja wine, cheese, thick-crusted country bread, and melon, we went on through eucalyptus groves along a track of steep descents and long climbs. Suddenly, as the path became so narrow we could see nothing ahead, we heard a huge roar and the ground shook. We came out at the very end of the Santiago Airport's runway. In a little less than a day we had traveled from the Middle Ages back into the late 20th century.

An hour later we reached Monte de Gozo, from the summit of which, supposedly, you can see the cathedral's spires. But Santiago has grown and changed since the 1200s, and the day was hazy. A bare-chested Spanish pilgrim looking out beside us remarked, "This is my third trip, and I haven't seen it yet."

What a disappointing finish, I thought, as we sailed quickly down the hill into town, but the feeling vanished when I rode out into the afternoon light of the most beautiful plaza in Spain. Ahead was the Renaissance government building. To the right was the Hostal de Los Reyes Católicos, the 15th-century pilgrims' hospice built by King Ferdinand and Queen Isabella. When I turned around, I saw the cathedral we had ridden so far to visit filling the whole horizon, the westering sun behind it. Tired as I was, I had to go inside that evening.

Behind the 16th-century baroque facade is the original medieval doorway, one of the most remarkable architectural sculptures in the western world. Carved by Master Mateo—about whom almost nothing is known—the Portico de la Gloria is created in the form of a tree, its base supported by wonderful smiling and grimacing beasts. The trunk of the central portal is the Biblical Tree of Jesse, showing the genealogy of Christ through the carved portraits of his ancestors, who seem to play hide-and-seek in the foliage. Above, on the central column, sits Santiago himself, and above him, in the arched tympanum, Christ among his angels.

Like millions of pilgrims before me, I leaned wearily against the pillar and said thank you to Santiago for bringing me here and thanks for the friends who I would never have known without the pilgrimage.

The next morning, after a tour of the cathedral, we made one final stop at an office near the church to present our stamped cards and receive our Latin certificates—an anticlimax compared with touching the pillar of Santiago. We dawdled nevertheless, postponing the moment of saying good-bye. As we filed out of the office, I noticed an old poster on the wall that said, *"A Santiago nunca se llega, solo se va."* My friends were walking ahead of me down the stairs and I wanted to tell them about it, but I stopped myself. It would only make me sadder. The poster read, "You never get to Santiago. You only set out."

I remembered the cyclist from Malaga and thought, Maybe I'll come back and do the whole road on foot.

I wonder who will come with me? ■

William Bryant Logan, who contributes often to House Beautiful, also wrote "Christmas in April" in this issue.

To join an organized pilgrimage to Santiago, write or call: Camino Tours, 1101 Post Oak Boulevard, Suite 9595, Houston, TX 77056; 800-938-9311 or 713-622-4010. Camino Tours offers more than fifteen trips a year to Santiago, ranging in length from 6 to 14 days. Cost: $1,970–$4,115.

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Art of the open air

Showing sculpture in a natural setting is an ancient tradition whose year-round rewards are being rediscovered today

BY JEFF BOOK

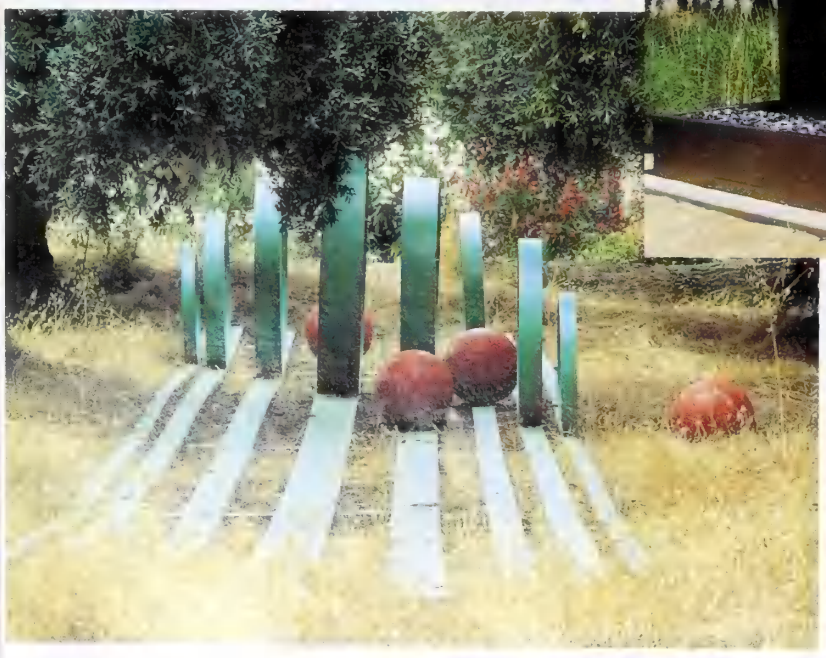
The English sculptor Henry Moore believed that "there is no background to sculpture better than sky because you are contrasting solid form with its opposite—space." Two art dealers who subscribe to Moore's view of sculpture as "an art of the open air" are Deborah Schneider and Susan Brandt of California's Napa Valley. They have installed more than forty contemporary pieces on a wooded slope below the Auberge du Soleil, a luxurious wine-country inn near Rutherford. A couple of years ago, when Schneider and Brandt were mounting art exhibits at such untraditional places as wineries and barns, the manager of Auberge, George Goeggel, asked if they would like to create a sculpture garden in the olive grove below the tennis courts.

The idea of a woodland gallery appealed to the dealers for many reasons. An outdoor setting allows each work to be savored in its entirety, while the sun reveals nuances of color, texture, and form as it moves through the day and the seasons. Then, too, the untamed olive trees and gnarled oaks of the site serve as organic foils for the sculptures. Schneider and Brandt know that the contrast between enduring art and ever-changing nature intensifies our appreciation of both. "We traveled around the country looking at sculpture in outdoor settings," Brandt says, "but we were most inspired by northern California artists and collectors, and by the site itself."

Few of the pieces are visible from outside the grove: To see them, visitors must follow a meandering half-mile path, a free-form figure eight with a wooden footbridge at its center. Despite their number, the sculptures never seem to crowd >









A popular sculpture garden is installed in a four-acre olive grove at the Auberge du Soleil in California's Napa Valley. Among the forty works of art are, CLOCKWISE FROM TOP LEFT: *Entropy Series #26* by Riis Burwell; *Lovers* by Archie Held; *Negative* by Archie Held; *Downhill Play* by Jack Chandler.

For more details, see Reader Information

FLORE

A world within



Carolina Herrera

Dillard's

An outdoor gallery has echoes of a sacred grove in Athens where Socrates and Plato met amid statues of woodland deities

each other. From the path, they appear among the trees like discrete characters on a sun-dappled stage. The dense foliage and the hillside's changes in level permit each work a place of distinction.

"Winding your way around the path, you are able to see the sculptures from many angles," says Schneider, pointing out a few: T. Barny's sleek *Pyramus,* a modernist marble abstraction; Alan Shepp's *Poetry House #3,* an elemental slate structure; the steel lines of Riis Burwell's *Dymaxion for Buckminster Fuller;* and the intricacy of Bryan Tedrick's towering *Shiva IV,* incorporating machine parts, wood, bone, and tools.

Siting the art took months and because this is a commercial gallery, the sculptures will continue to rotate as Schneider and Brandt sell individual pieces. "We placed most of the works by walking through the grove with the artists, who chose from available spots," explains Schneider. Some works were even created for a specific location, among them the large faux-rusted ceramic nails of Alan Peirson's *Recurring Dream* series and the white aluminum rays of Roslyn Mazzilli's *Sophia, Goddess of Wisdom,* catching the sunlight in a clearing. On a sloping site Jack Chandler's *Downhill Play,* an array of red balls and looping tracks, suggests suspended animation.

Occasionally, nature contributes more to the sculpture than its creator could have imagined. Bay Area artist Archie Held points to his own *Negative,* a trio of ten-foot-high steel panels that stand beneath an oak in the Auberge grove. Cut out of each is a pair of lines—parallel in the first panel, veering together and apart in the next two. When a large limb fell from the oak and lodged in one of the cutouts, Held was delighted: "It was nature adding a flourish to the piece."

The outdoor gallery at Auberge has echoes of sacred groves like the one in Athens where Socrates and Plato carried on their dialogues amid statues of woodland deities. But the sculpture garden at Clos Pegase winery, a short drive north of Auberge, evokes ancient Roman villas like Emperor Hadrian's, a parklike setting for numerous works of sculpture. At Clos Pegase sculptures by such modern masters as Anthony Caro, Jean Dubuffet, and Richard Deacon are set against architect Michael Graves's postmodern "temple to wine" and the surrounding lawns and vineyards. At the foot of a verdant hill, Richard Serra's *Twins,* a pair of triangular steel plates, trisects a patch of grass. Nearby is Mark di Suvero's poignant *Whale's Cry,* a Leviathan steel trap so delicately balanced on its pedestal that it turns with the wind.

Auberge du Soleil and Clos Pegase are two fine examples of sculpture exhibited under the sky. According to the International Sculpture Center in Washington, D.C., they are among a growing number of outdoor sculpture installations in this country. Some of the best known can be found at museums including New York's Museum of Modern Art, Washington's Hirshhorn Museum, and the Walker Art Center in Minneapolis. Others are associated with universities such as UCLA and Princeton and with corporations such as Pepsico in Purchase, New York, and General Mills in Minneapolis. One of the grandest is Storm King Art Center, where striking large-scale works occupy 200 pastoral acres in New York's Hudson Valley. Increasingly, outdoor venues like Laumeier Sculpture Park in St. Louis are inviting artists to respond to a chosen site, with results that often evoke a poetic sense of place.

And according to Deborah Schneider and Susan Brandt, more private collectors are acquiring art to display in the open air. Galleries and occasionally the artists themselves will consult on the placement of each work. Schneider says, "Sometimes the sculptor of a piece will make a video to help with its installation, or oversee it personally." A structural engineer may be needed to install larger, heavier, works, which must withstand wind, lightning, and freezing temperatures.

"Sculpture can enhance any garden, regardless of size," says Brandt. "Someone might prefer a figurative work for a formal landscape or something more abstract for a Japanese-style garden, but a sculpture should succeed on its own merit."

California collectors Glenn and Gabriella Isaacson have installed a half-dozen sculptures around their Marin County house, which overlooks a lagoon. "The sculptures are abstract and not very large, roughly person-size," explains Glenn Isaacson. "In our English-style garden they are placed to mark key points—on the axis to the front door, at the edge of the deck, framing a view of the water."

In small private gardens as in large public ones, notes Elyn Zimmerman, codesigner of the sculpture gardens at the Birmingham Museum of Art in Alabama, "Sculptures need individual spaces, especially a group of works of contrasting style and scale. Human-scale pieces don't have a chance against some brightly colored work that shoots thirty feet up in the air."

Milwaukee interior designer William Manly has placed four contemporary sculptures in his garden, which measures 60 by 60 feet. "The sculptures are not by the same artist but they all echo the form of the garden's two circular walks," explains Manly. "Each is in a different quadrant of the garden and they act as focal points for views from certain rooms by day or by night, when they're illuminated by special lighting." The garden fence, garage wall, and a painted panel are backdrops for the sculptures' vivid colors and shapes. Manly planted peonies around one piece, circled another with Siberian irises, but he appreciates the sculptures as much when nothing is blooming. "In winter the sculptures take on a whole new quality—they stand out against the snow and relieve the bleakness," he says. After all, sculpture in a garden setting is no hothouse specimen but an evergreen asset that, planted with care, provides year-round rewards. ■

Jeff Book writes on design and other topics from Los Angeles.

To visit Auberge du Soleil, call Brandt Schneider for an appointment: 707-963-7095. For Clos Pegase, write 1060 Dunaweal Lane, Calistoga, CA 94515; or call 707-942-4981.



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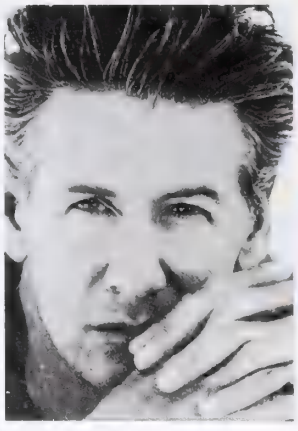
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Keeping cool with Calvin

For his flagship store, fashion superstar Calvin Klein commissioned a compelling environment by architect John Pawson, a minimalist's minimalist







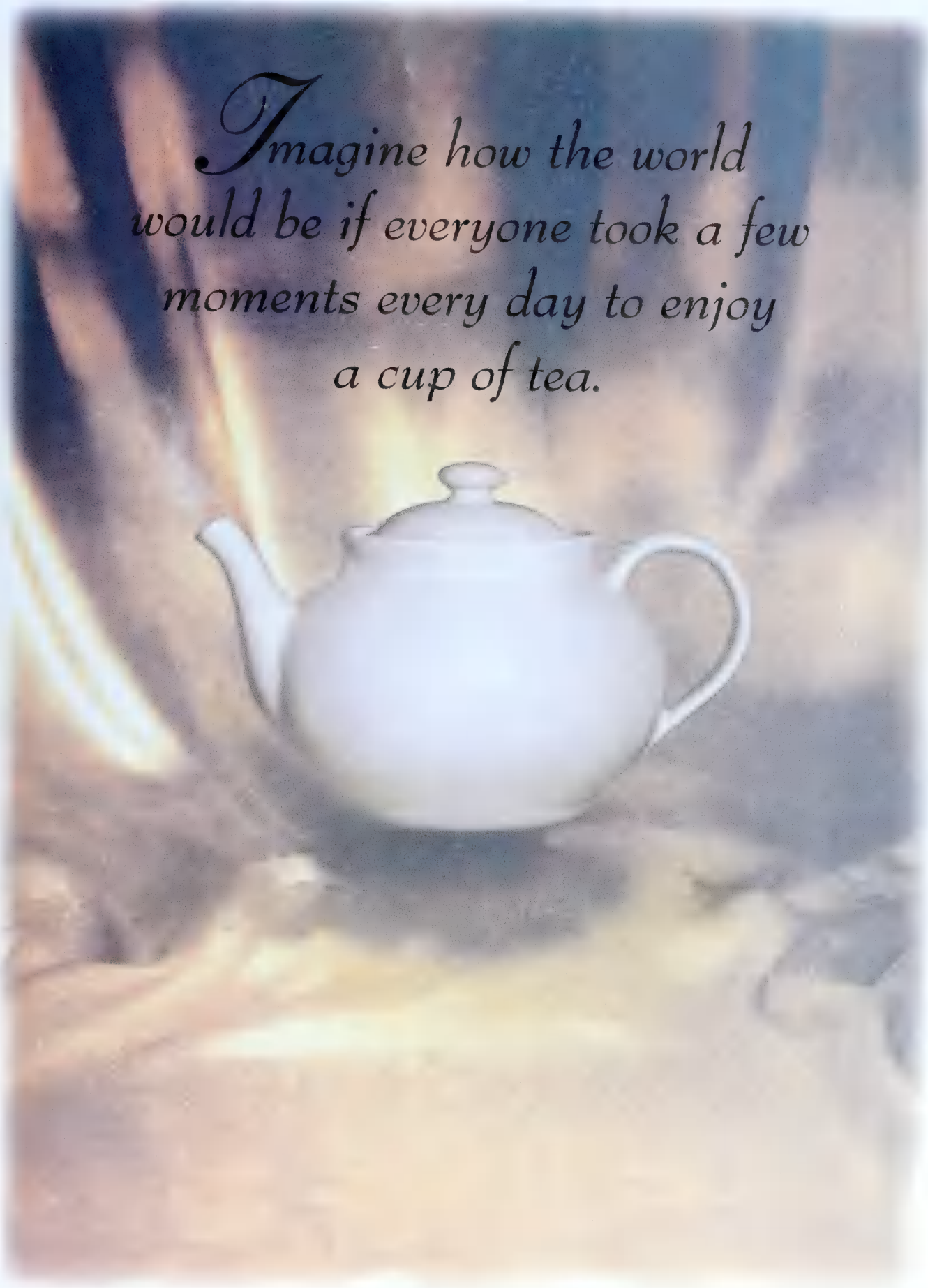
Long committed to modern design, Calvin Klein (RIGHT) asked London-based John Pawson (ABOVE) to create a serene Manhattan retail space (FAR RIGHT) for goods conceived in the same vein of purist luxury as the architecture.

BY MARTIN FILLER

Less may be more, but is it enough? That is the paradox of minimalism, the most extreme, specialized, demanding yet enduring strain of modern art and design. From the white-on-white compositions of Kasimir Malevich in the 1910s and the glass-walled buildings of Ludwig Mies van der Rohe beginning in the 1920s, to the light environments of James Turrell and the all-white canvases of Robert Ryman today, the risky business of minimalism tests how far you can go before next-to-nothing evaporates into nothing at all.

One of the most thoroughly committed current-day enthusiasts of that austere taste is also one of the best known and most commercially successful figures in American fashion: Calvin Klein. Throughout his three-decade career, Klein has remained unswervingly dedicated to minimalism, in his own clothing designs as well as the spaces he has commissioned to display and sell them. When he first achieved success in the 1970s, Klein had Joe D'Urso, then the high priest of High Tech, design a series of minimalist showrooms, offices, and an apartment for him in New York.

For the latest expression of his remarkably consistent vision, Klein turned to a 46-year-old Englishman whose radically reductive approach makes the work of other minimalists look a bit fussy. The London-based architect John Pawson has won a small but devoted following in the international art world, designing galleries in Frankfurt, London, and New York, and remodeling houses and flats in the British capital for the >


Imagine how the world
would be if everyone took a few
moments every day to enjoy
a cup of tea.

This is the best public interior completed in New York in recent years, creating an oasis of restorative calm within the chaos of contemporary urban life

author Bruce Chatwin, advertising mogul and collector Charles Saatchi, and dealers Leslie and Clodagh Waddington. But so severe, perfectionistic, and uncompromising are Pawson's schemes—which he prefers as rigorously underfurnished as a monk's cell—that it seemed as though his extraordinary talents might never be appreciated beyond a few sophisticated connoisseurs.

Klein (as his controversial ad campaigns have repeatedly demonstrated) is not afraid to go further than his peers. In selecting Pawson to design the New York flagship of his worldwide retailing empire, he took an architectural step far bolder than the other big names in his business. Madison Avenue, Manhattan's poshest shopping street, is lined with the conventionally luxurious boutiques of his competitors. But at the northwest corner of Madison and East 60th Street, the new Calvin Klein store offers a much more elevating experience.

Minimalism demands a superb existing setting if exceptional results are to be achieved through remodeling. Klein spotted a winner in an imposing branch of the Guaranty Trust Company, designed in 1928. Its majestic double-height ground-floor banking hall was the kind of grand space Klein had been seeking for years. Though hardly a historic preservationist, Pawson sympathetically accentuated the strong classical character of the façade by filling the two-story-high openings between the fluted limestone pilasters with vast undivided panes of glass. Those twenty-foot windows suggest the powerful though restrained interior behind them.





Pawson retained the monumental classical pilasters of a 1928 Madison Avenue bank (ABOVE), emphasizing their scale with undivided two-story-high panes of glass. LEFT: Furniture by minimalist sculptor Donald Judd gives powerful presence to displays.

Stepping inside, you are not disappointed. This is the best public interior completed in New York in recent years. It creates an oasis of restorative calm—psychic as well as visual—within the chaos of contemporary urban life. As both Pawson and Klein understand profoundly, minimalism is an art of contrast. Looking out the soaring windows to the hubbub of the street scene, you appreciate the skill with which this serene and luminous space sets you apart from the maelstrom of activity swirling around it.

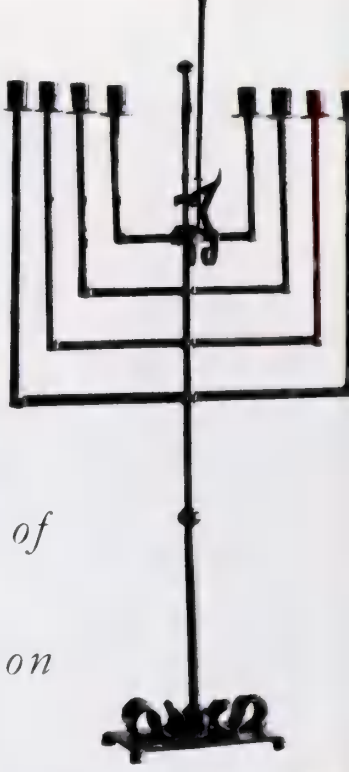
Pawson's motto, like Thoreau's, is simplify, simplify, and he does so with every design decision. Doorways rise from floor to ceiling uninterrupted by lintels. Moldings are done away with as flooring appears to float under weightless wall planes. Staggered screenlike walls withhold a full view of every major space, establishing a sense of gradual revelation. Overhead light fixtures take on the staccato lines of minimalist serial sculpture by being sunk into oblong slots in the ceiling surface. Fine unadorned materials handled with sensual pleasure is a trait Pawson's designs share with Klein's. The architect provides several wonderful examples here, including sandy York stone paving tiles, a fontlike sink of white Carrara marble, and planks of ebony-stained walnut. Punctuating the interiors are monumental pieces of wood and metal furniture designed by sculptors, including the minimalist Donald Judd. The subtle natural tones for which Klein's apparel and home furnishings are noted find reflection in Pawson's equally elusive palette. Indeed it is sometimes difficult to determine precisely where Pawson's taste leaves off and Klein's takes over. Not in doubt is that the architect and his client together have made one of the great emporiums of our period. ■


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Finally, tea is served.

Menorahs by artists

Found in almost every Jewish home, menorahs (Hebrew for lamps) are central to Hanukkah, the eight-day holiday celebrating the reclaiming of the Temple of Jerusalem over 2,000 years ago. These are among the artist-made menorahs now on view at the Hebrew Union College in New York

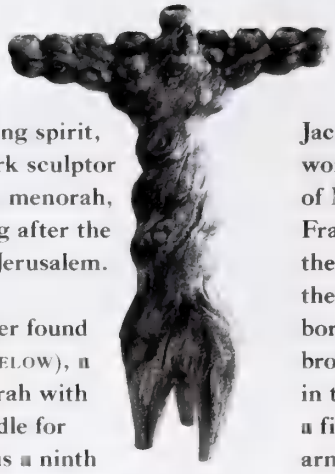
BY LISA JILL SCHLANG





"I recently accomplished one of my biggest challenges—creating my first menorah," says New York sculptor Jeffrey Brosk, who spent many hours sanding the cherry wood so it would be pleasing to the touch. The menorah is five feet tall, and people use the step to light the candles.

Ben-Zion's sculptures are in collections around the world, but his 1962 menorah remained in his New York home. "My husband enjoyed creating menorahs because of his connection to Judaism," says his widow, Lillian Ben-Zion.



"I wanted to do something with a lifting spirit, something fluid, not pedantic," says New York sculptor Barbara Bluestein. Her twisting fired-clay menorah, completed in 1993, symbolizes smoke clearing after the destruction of the ancient temple in Jerusalem.

Jacques Lipchitz, whose works are in the Museum of Modern Art, fled France in 1941 to escape the Holocaust. In 1948, the year his daughter was born, he finished this bronze menorah (BELOW) in the shape of a tree and a figure with outstretched arms emerging from an almost lifeless form.

Austrian-born Chaim Gross sculpted many menorahs, and he often used birds in them "because they are a symbol of freedom," says Rennee Gross, his widow. *Hanukkah Lamp with Two Birds* (BELOW) is from 1960.

Judith Brown welded together found objects for her 1988 work (BELOW), a traditional Hanukkah menorah with eight branches to hold a candle for each night of Hanukkah, plus a ninth for the *shammash*, the candle used to light the others.







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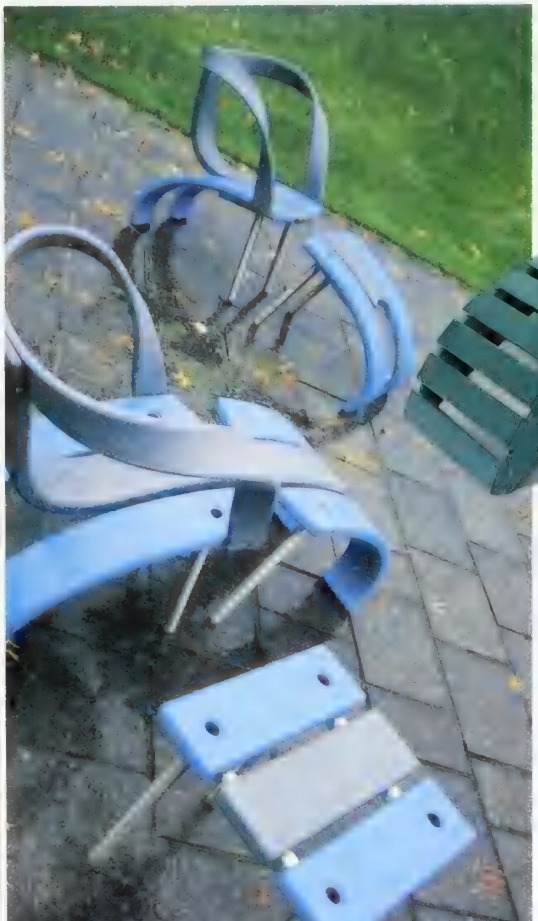




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Born-again plastics

Long viewed as symbols of the throwaway society, milk jugs and detergent bottles are now being recycled into everything from floorboards to furniture





Adirondack chair and ottoman from Janus et Cie are made from recycled milk jugs.

Gently curving designs by Meta•Morf (LEFT and BELOW) began life as detergent bottles, food containers, and grocery bags.

For more details, see Reader Information

BY LAUREN PICKER

For Barry Gulliver, a milk bottle is never just a humble beverage container. It's an Adirondack-style rocker or chaise longue. "When I look at a milk bottle at home, I see the possibility of one more chair for someone that will last a long time, be comfortable for them, and give that milk bottle a useful second life," says the Sturgis, Michigan, designer, who transforms recycled plastic jugs into outdoor furniture that is ergonomically and environmentally sound.

Gulliver is not the only practitioner of this new eco-alchemy. A growing number of designers and manufacturers across the country are giving new meaning to that famous line from the 1967 film *The Graduate*—this time without the irony. Plastic containers deposited at the curbside are being born again as pillow stuffing and T-shirts, to name only two products. In fact, it's now possible to build and outfit an entire deck—from floorboards to furniture—with recycled plastic. Your office chair might even be manufactured from the stuff. The Knoll Group's Parachute and Bulldog chairs have arms molded from post-consumer beverage bottles. "This becomes a solution for people. They can consume something from all this trash they're putting on their curb," notes Janice Feldman, president of Janus et Cie, a prominent furniture company based in West Hollywood, California, that introduced two lines of recycled plastic furniture in 1993–1994.



Long viewed as a symbol of a throwaway society, plastic accounts for about 8 percent of the nation's garbage by weight, according to the Environmental Protection Agency. By volume, which is what fills up a landfill, it jumps to 21 percent, second only to paper and paperboard. Only 2.2 percent of plastic waste is recycled, much of it milk jugs, detergent containers, and soda bottles. That's a drop in the polyethylene bucket compared with paper, which has a 28.6 percent recovery rate. "Plastic is everywhere, and it's a much more formidable task to even consider trying to recycle a lot of

those different things," points out Susan Moore, spokesperson for the American Plastics Council in Washington, D.C. "With plastics you're talking about telephones and wrap and bags and refrigerator parts."

Unlike paper or glass, plastic is not a single compound but a veritable alphabet soup of them. The six most common are: polyethylene terephthalate (PET); high-density polyethylene (HDPE); vinyl/polyvinyl chloride (PVC); low-density polyethylene (LDPE); polypropylene (PP); and polystyrene (PS). When it comes to recycling, these compounds cannot be mixed willy-nilly. As few as 3 PVC shampoo bottles mixed in with a million PET soda bottles during resin recovery can muck up the entire batch and even damage the recycling plant's extruder. The upshot: Plastics are carefully sorted before processing. "That's a big reason why plastic recycling is as expensive as it is," explains Thomas J. Nosker, project manager of the Center for Plastics Recycling Research at Rutgers University in New Brunswick, New Jersey. (It's also a big reason why many manufacturers favor virgin plastic, which is made from oil or natural gas; because when petroleum prices are low it's actually cheaper to make plastic than it is to recycle it.)

After they are sorted, plastic containers are washed free of contaminants, dried, and ground into small flakes or pellets that can be melted and shaped into furniture

The base material of recycled plastic furniture and lumber is bottle-grade HDPE—that's milk and detergent containers to you and me. The end-product can also withstand a small infusion of other thermoplastic types. But some manufacturers, like Janus et Cie, stick with a single, uniform source: translucent milk jugs, which undergo a nontoxic pigmenting process that imbues the plastic with color or even a woodlike veneer. After being sorted, the containers are washed free of contaminants, dried, and ground into small flakes or pellets that can be melted and shaped into anything from a picnic table to a garden trellis. "People are drawn to the fact that it's a recycled material," observes Feldman.

Heather Cohen was. Last summer, she and her husband purchased a rocker, along with an Adirondack chair and ottoman from Janus et Cie. "Knowing that it was recycled just added to the charm of the chairs," says the Encino, California, woman.

Though Janus et Cie specializes in furniture that imitates wood, other designers don't try to disguise their plastic. "Plastic has many nice characteristics," says Colin Reedy of Meta•Morf, a design and research studio in Portland, Oregon. "Being able to bend is one." Born of detergent bottles, food containers, and grocery bags, his tables, chairs, and benches twist and arch.

Stephen W. Yemm's multicolored tables and chairs call to mind an explosion in a crayon factory. In fact, the material he uses is an amalgam of compressed milk jugs, shampoo bottles, and detergent containers. "It has a kind of emotional appeal to people because they've been seeing these colors all their lives in the grocery store," says the Marquand, Missouri, designer.

The beauty of recycled plastic is not simply that it can be made to look, well, beautiful. When plastic is reincarnated as furniture or decking, one of its environmental liabilities becomes a virtue: The material doesn't degrade. "It won't rust or rot. It doesn't need to be refinished," notes Gulliver. Termites, moreover, can't stand the stuff. And though a recycled plastic ladder-back rocker may cost more than the same rocker made of wood, over time this hardy, no-maintenance material can make economic sense.

It certainly makes environmental sense. In addition to reducing the load on landfills and incinerators, recycling plastics saves nonrenewable fossil fuels and energy. "Less energy is needed to convert a recycled material into an end product than is required to convert oil into that same product," says Dennis Sabourin, chairman of the Association of Post-Consumer Plastics Recyclers in Shrewsbury, New Jersey. And unlike pressure-treated lumber used for wood decks and piers, recycled-plastic lumber does not leach toxic chemicals into the environment. That, coupled with its durability, prompted the Saw Mill River Audubon Society in Chappaqua, New York, to replace sections of the decomposing wooden boardwalk in one of its sanctuaries with plastic lumber. "We're delighted," enthuses staff naturalist Anne Swaim. "We hope to use it for other boardwalks."

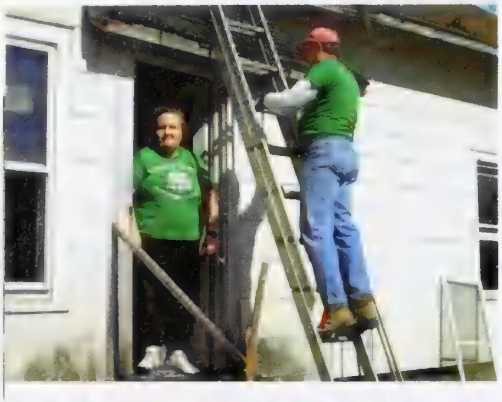
Still, the material environmentalists love to hate remains a material environmentalists hate to love. "It's better to recycle plastics than to send them to the landfills," allows Lance King, community outreach director of Californians Against Waste in Sacramento, California. But, he adds, recycling only some plastic products is not enough. "The only way we're going to make real progress is for consumers to demand that manufacturers take responsibility for their packaging waste and either use recyclable plastic or other recyclable materials," he insists.

Shoppers can also do their part by opening their wallets to close the recycling loop. "If consumers don't look for and purchase recycled products then they're not truly recycling," says Kathleen Meade, spokesperson for the National Recycling Coalition in Washington, D.C. "The process doesn't end at the recycling bin."

Unless, of course, the bin is fashioned from recycled plastic. ■

Lauren Picker writes for House Beautiful on environmental topics.









Volunteers fix the house of Phyllis Tallman (second from top), pictured in the doorway. Top: The porch is hoisted and new supports installed. A volunteer inspects the roof. Above, two views: Storm windows set in sawhorses in the backyard are caulked and painted.

Sweat charity

Christmas in April volunteers renovate the houses of neighbors in need

BY WILLIAM BRYANT LOGAN

On the last weekend in April, the green T-shirts appear. One hundred and thirty thousand of them, in 480 cities and towns across the country, emblazoned with the words "Christmas in April." Bearing hammers, saws, planks, and paintbrushes, the T-shirt brigade descends upon dilapidated houses, and from sunrise to sunset, transforms them completely.

Started in 1973 by Bobby Trimble, an oil field scout in Midland, Texas, Christmas in April is a nationwide organization whose local chapters help the elderly and people with disabilities to renovate their houses, free of charge and virtually overnight. The group got its name when one of its early beneficiaries—whose house had been roofed, replumbed, and painted—exclaimed, "This isn't rehabilitation. It's Christmas in April!" Since 1983, Christmas in April's volunteers have rehabilitated more than 20,000 houses. Everyone from lawyers to schoolchildren, from banks to community centers—including House Beautiful, which donated paint—has become involved. "It's a wonderful thing to be part of," says president Patricia Riley Johnson. "At the end of the day, you can see the difference you have made in someone's life."

The willows were just leafing out as I drove just after sunup along a country road in New York's Dutchess County. I was on my way to meet Bill Snedeker and his volunteers. Each house that the organization works on is sponsored by a local group that funds the project and often supplies the volunteers. Snedeker was captain of a team from the Cornell Cooperative Extension. Rounding a bend, I saw the green T-shirts. They were all over a one-story clapboard house right beside the road.

The place was a mess. The front porch eaves looked like a sine curve. The side porch was collapsing. The soffits were rotted out and the window frames were peeling. A back door wouldn't open, and a front door wouldn't close. There was mold growing just above the stringcourse. Indoors, the faded wallpaper had last been changed in 1956.

"We'll fix it all," said Snedeker, walking quickly around the house. Already, three burly men were digging out the rotten posts beneath the front porch while another readied replacement six-by-sixes. A carpenter with red hair was taking delicate slices off the side porch flooring with a Sawzall, looking for unrotted wood. Three young women painted window frames, while a pair of women eyeballed their handiwork in a parlor. "Did we hang that wallpaper just a little crooked?" asked one.

"Us! Crooked? Naw," replied her friend.

All this energy swirled around Phyllis Tallman, a big broad woman with curly hair, who stood in her fast-changing kitchen with her caregiver, Jan Brooks. Tallman grew up in this house. Two years ago her mother died, and although the local restaurant pitched in to prepare her meals, it looked as though she would soon be forced to move into a group home because of the condition of the house.

Then came Christmas in April. Brooks filled out the application forms. Representatives visited the house, interviewed Tallman and Brooks, and decided to go ahead. Funding for the house came from the Community Preservation

Corporation. Now, thirty people, a Dumpster, and a shoulder-high stack of lumber (provided at cost by a local lumberyard) are gathered for the renovation. Many of the volunteers are colleagues, some are family, most are back for their second or third year. Out back, Judy Schneyer is painting a storm window. "What I love about this," she says, "is that we get closer by working together. We become a community."

It is hard to leave such a place. I volunteer to prune trees, even though I am supposed to be touring the whole county, looking at as many of the eighteen work sites as possible. It is early afternoon before I can tear myself away.

Driving the backroads all afternoon, I come upon house after house in the throes of change. A porch roof is going up on one, sponsored by the Rotary Club. At another—a mobile home with homemade clapboard sections added on, surrounded by garden gnomes and Bambis—volunteers from the University of Michigan and Notre Dame alumni associations are painting and installing a dropped ceiling.

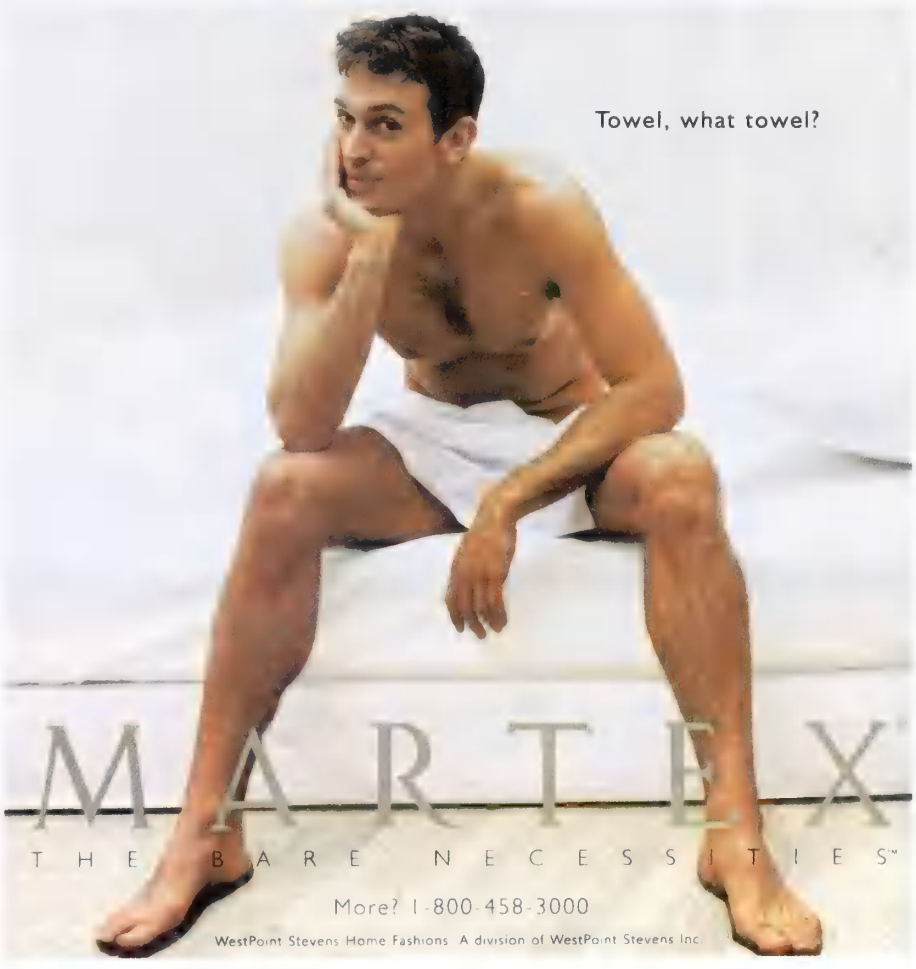
I pull into a shopping mall where a county command center is set up. Six people sit around a map peppered with colored pushpins, each representing one of the houses that is being renovated.

"Where am I going to get another carpenter?" exclaims Gerry Amoroso, the executive director of the county's chapter of Christmas in April. But the chief problem is Dumpsters. "I could use four more!" he shouts into a telephone. A moment later, he is on the phone negotiating to keep the town dump open late.

Back at the Tallman house, the day is waning. The porches are straight and new, the soffits placed and painted, the interior wallpapered, the yard immaculate, the cellar door repaired. Phyllis Tallman, her cat in her lap, looks dazed and happy. With no circular saws running or hammers pounding, it seems almost too quiet. Everything is different. Except for the thirty green T-shirts, gathered for a moment to look at what they have wrought. ■

For more information or to volunteer, call 202-326-8268.





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house beautiful
DECEMBER 1995



Ensuring the light

The days have grown shorter, we have just received the schedule for the annual Winter Solstice concerts in our Manhattan neighborhood, and the pace has definitely quickened here in the offices of House Beautiful. We are moving toward the holidays that mark the end of another calendar year. The solstice celebration in the huge Cathedral of St. John the Divine, also broadcast on National Public Radio, is a modern-day re-creation of earlier rituals designed to ensure that the sun's light would return after the long, dark winter. This tradition survives in customs we are all familiar with: the lighting of Christmas trees and Hanukkah candles.

But some traditions don't survive. Even as we received the schedule for the solstice event, the same mail brought a card from our usual Christmas tree source saying they would no longer be shipping their fragrant trees and wreaths. They didn't say why. An explanation might have helped, but instead the news became one more sign of the uncertainties of the year about to end—a year marked by national and international struggles over how we will meet the urgent needs of millions of people.

Such uncertainties are fueling a search for values and meaning and are, perhaps, a reason for the popular response to our monthly Thoughts of Home column, in which writers recall the people and places most meaningful in their personal histories. We get a steady flow of letters suggesting that we turn these essays into a book, and now we've done it. Edited by our features editor, Elaine Greene, and published by Hearst Books, *Thoughts of Home* will be in bookstores by Thanksgiving.

All of our editors contributed to this December issue, of course, finding presents to give, food to serve, decorations to copy. We even persuaded our editor Peggy Kennedy—who always takes off the week before Christmas to manage her virtuoso baking and wrapping and house-bedecking—into permitting a photographer to follow her around. See page 70 for the Kennedy Christmas. As for me, I'll deal with the manly stuff—whether to personally chop down or not chop down our own tree this year.

Baking or chopping, lighting candles or trimming trees, let's hope that our spectrum of traditions will help lead us to the light at the end of the long, dark winter.

Louis Oliver Gropp

EDITOR IN CHIEF



The veranda, rebuilt in the 19th century and seen here in a flurry of pre-Christmas activity, is where the owners spend much of their time in the warm weather. Spheres covered with live moss are by the Halards' friend, Paris florist Christian Tortu. Lanterns hung on the old pot rack are lit for summer dinners. OPPOSITE: Saffron-toned plaster walls in the library, occupying one of the château's two towers, are unabashedly worn-looking. Surprising pink cotton upholstery "rescues" fifty-year-old bar market stools.

Learned whimsies

To a daunting 300-year-old château Yves and Michelle Halard, home furnishings designers and retailers, brought connoisseurship, perfect color pitch, irreverence, and a gift for comfort



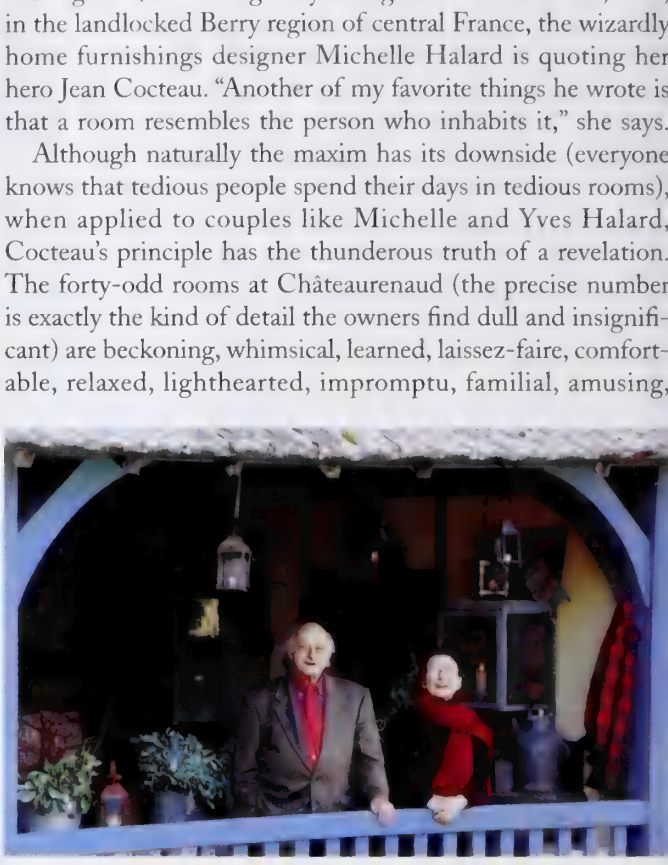




BY CHRISTOPHER PETKANAS
PHOTOGRAPHY BY JACQUES DIRAND
PRODUCED BY CAROLYN ENGLEFIELD

"A room is the suit of the soul." Seated on the veranda of Châteaurenaud, the humbling 17th-century pile she began rehabilitating ten years ago with her husband, Yves, in the landlocked Berry region of central France, the wizardly home furnishings designer Michelle Halard is quoting her hero Jean Cocteau. "Another of my favorite things he wrote is that a room resembles the person who inhabits it," she says.

Although naturally the maxim has its downside (everyone knows that tedious people spend their days in tedious rooms), when applied to couples like Michelle and Yves Halard, Cocteau's principle has the thunderous truth of a revelation. The forty-odd rooms at Châteaurenaud (the precise number is exactly the kind of detail the owners find dull and insignificant) are beckoning, whimsical, learned, laissez-faire, comfortable, relaxed, lighthearted, impromptu, familial, amusing,





Yves and Michelle Halard (TOP RIGHT) stand on the veranda of Châteaurenaud. Their 17th-century château (ABOVE) was built on the foundations of a 15th-century fortress, the now-dry moat of which surrounds the present building. TOP LEFT: Christmas gifts for the Halard grandchildren are being gathered under the tree. LEFT: The 1686 staircase, a registered historic monument, is based on one at the bishop's palace in nearby Bourges. It is supported by arches. OPPOSITE: Covering a massive book table is the Halards' own fabric, Catherine, based on an 18th-century document. The verdigris-painted bookcase was designed by the couple. Copies are sold in their shop.







This is the dining area of a combination living–dining room, which with an adjoining kitchen and bedroom makes a cozy winter apartment. Aurélie cloth on table and chairs is the Halards'. Vintage toys in high niche are part of the couple's large collection. OPPOSITE: The formal salon's fireplace was brought down from a bedroom to replace an ugly 19th-century installation. Metal coffee table is a best-selling piece at the owners' shop in Paris; it was allowed to rust just so far, then stabilized. Plaster of Paris medallions of cupids and satyrs are reproductions; the small antique rosettes high on the walls were found in the south of France.

For more details, see Reader Information





"The whole uptight, married-to-a-particular-arrangement approach to decorating is the precise antithesis of the way we live," says Yves Halard

entertaining, unexpected, and breezy. Just like Michelle and Yves Halard.

Despite the distinguished pedigree of the château, "learned"—and the Halards are very clear on this point—does not mean shackled to some curator's high-minded idea of period style. Being H.C. (Historically Correct) could not hold less magic for them—leave that to the experts and their textbooks. Rather, the house has been affectionately conceived as a kind of indulgent, open-armed repository for Monsieur and Madame's fearless combinations of color, quirky heartfelt passions, fantasies—and product lines.

Vintage box locks as well as toys and dolls, black and blue from too much love, are displayed the way other people display good porcelain. Sprinkled throughout Châteaurenaud is an entire collection of giddily carved wooden light fixtures based on an 18th-century theater chandelier. And the (intentionally) rusted dead-simple metal two-tier coffee tables, rich documentary fabrics, and upholstery in exaggerated forms are the same as those sold in the Yves Halard boutique on boulevard Saint-Germain in Paris (some of the fabrics are also available in this country through Clarence House and Brunschwig & Fils).

So much for naysayers who insist that châteaus are unsuited for life in the late 20th century. All you need, according to Yves Halard, is the courage to not stand still. "Every eight days this house is transformed," he says. "Okay, I'm exaggerating, but it is true that nothing here is static and nothing is definitive. I cannot think of anything more tiresome in the realm of decoration than visiting a house and seeing something as incidental as a carafe posed in a certain way in a certain place—and returning twenty years later and seeing that it hasn't budged."

Fabric (being in the business helps) is one of the ways they keep things rolling. Even frequent visitors have trouble keeping up with the revolving-door treatment of hangings and of covers on tables and beds. "You can remake a house with new sofas and chairs and tables, surely, but that requires a certain investment," says Michelle Halard. "And with a couple of meters of cotton, I can do more to change the atmosphere of a room than with an entire suite of furniture."

The room (ABOVE LEFT) where Michelle Halard keeps her reference materials for reproduction cutlery, fabric, furniture, silver, and ceramics is lighted by one of her firm's carved wooden chandeliers based on an 18th-century theater fixture. LEFT: A guest room includes an ordinary bed upgraded by the Halards' fabric treatment. OPPOSITE ABOVE: Bolts of Aurélie fabric in a colorway different from the dining room's makes a deeply inviting bedroom. OPPOSITE BELOW: A famous toile de Jouy (not the Halards') is La Dame du Lac, lavished everywhere in a bathroom. These rooms show a characteristically French use of one print.



Love, Peggy

Christmas is for giving, House Beautiful's editor Peggy Kennedy feels, and that for her means gifts handmade. Whether cookies, cards, or sachets, there's a season's joy in the making





TEXT BY MARGARET KENNEDY

PHOTOGRAPHY BY RICHARD FELBER

Without fail on the Monday after Thanksgiving, my decorator friend Mario Buatta calls to discuss the Christmas cookies he has come to expect. "You know the ones I like—the spicy ginger ones, soft in the middle." Then I realize it's time to get serious about Christmas. Not that I haven't already stored away dozens of jars of beach plum jelly and blackberry jam made last summer. And by now I have either quilted pillows or perhaps wood-grained or marbleized boxes, buckets, or trays. But what about the cards to make, the tree, the baking? Without the pleasure of giving what's done by hand it wouldn't really be Christmas for me.

For homemade cards I have tried all sorts of things—hand-painted detail on rubber-stamped rows of elephants; stamped rabbits arranged in quilt patterns. Still the cards I see reappearing on my friends' trees are my cut-paper fold-outs or hand-painted Staffordshire dogs. Lately I've relied on the computer to reproduce handsome black-and-white botanical engravings, and I personalized the first one by replacing the Latin botanical name in the title banner with "Love, Eugene, Peggy, and Gene." I knew the results were a success when designer John Saladino asked me for the artist's name.



"These are happy little cookies," says Peggy, who turns out hundreds for friends each Christmas. Her vast collection of cookie cutters includes old favorites from her grandmother. OPPOSITE TOP: A computer plus a floriligium resulted in recent homemade cards. OPPOSITE BELOW: To personalize lavender sachets, Peggy had fabric monogrammed with friends' initials.



"Eugene always cuts down a huge fragrant balsam in the country, which almost overwhelms our city living room," says Peggy. Their one rule is: If you think the tree looks finished, add some more ornaments. The most treasured ones go on the upper branches, as the cats consider anything within reach their toys. This time it was Gene, home from Trinity College in Hartford, who trimmed the tree and strung all the beads and clear lights. Somewhere in there is the clothespin reindeer he made in kindergarten.

For more details, see Reader Information











As Christmas nears, it is the cookies that take center stage. Buttery squirrels and angels join gingerbread ladies and sheep. "Don't forget the wreaths, and did you make enough Santas?" says Gene. I need a week of vacation to finish them all—rich triple-chocolate drops, hazelnut crescents and, of course, Mario's soft-centered gingerbreads. (For recipes, see page 118.) I find that small pressed cookies, like buttery dogs and hearts dipped in chocolate, ship well, wrapped to keep flavors separate. However, the fragile cut cookies must be hand-delivered. At last, when all are carefully packed into baskets, children's sand pails, or clay pots, Eugene gets in the car with our list and, like Santa Claus, delivers from house to house.

Cookies matter to people. One Christmas morning, when the cats were rolling in mountains of paper wrappings and Gene and Eugene were trying out some new gadget, I got a call from Mary Jane Pool, once my editor in chief. "Mother and I are caught in a blizzard and can't go anywhere, and your delicious cookies are an absolute lifesaver!" she exclaimed, adding: "My dear, you outdid yourself this year." But then she always says that.



Family treasures, CLOCKWISE FROM RIGHT: **Ceramic and real pears, and behind an oil painting by Jennie Swierz, Peggy's mother, a watercolor by Gene Kennedy at age 11. Tea and Christmas cookies. Angel from Ronaldo Maia. Cookies get packed in Shaker boxes. Max dreaming of his Christmas bone. On the desk, a stocking knit by Eugene's sister, Barbara Slaight, awaits filling.**



The eternal maze



Although the origin of the form is lost in prehistory—some five millennia ago—the maze still delights people all over the world, and especially, as these pages will show, in Britain. There are hedge mazes and turf mazes, displaying enormous variety in plant and path materials and in geometry



This watercolor rendering of Randoll Coate's stepped ziggurat maze at Blervie House, Elgin, Scotland, planted in yew in 1990, is by his wife, Pamela Coate. OPPOSITE: The turf-and-gravel maze at Chenies Manor, Buckinghamshire, England, was laid out in 1983 to replicate a 16th-century design.





BY ELUNED F. PRICE

Mazes are still being created in gardens all over the world, but the history of the maze is almost as old as the history of horticulture, and as universal. Cultures as widely separated as Eighth Dynasty Egypt (circa 2,400 B.C.) and 12th-century Arizona yield carvings of labyrinths. The terms labyrinth and maze are often used interchangeably, but a distinction is sometimes made between a maze of plant material and a labyrinth of masonry.

The classical labyrinth design consisting of seven rings of paths within eight concentric walls is the most common and ubiquitous throughout history. It is found in rock carvings and wall markings from Italy to South India; it decorates the shards of ancient vessels from Syria; it is seen in graffiti scratched on a pillar in Pompeii. It appears on Roman pavements and in Greek mythology. Compared with such impressive prehistoric ancestry, the separation between Adrian Fisher's 1995 cornfield maze in Pennsylvania and the hedge maze of 1690 at Hampton Court outside London is a mere sneeze in time.

Hedge mazes, or "puzzle mazes," became necessities of life to royal houses from the Renaissance on. The French maze craze reached its apogee at Versailles. This specimen, made in 1675 for Louis XIV and since destroyed, contained 39 pieces of hydraulic statuary representing Aesop's fables. The palace of Het Loo, the Dutch home of William and Mary, contained two mazes, inspiring their English version at Hampton Court, which you can still see today. This trapezoidal yew maze occupies about a quarter of an acre and half a mile of pathways. Not overly complex, it provides

Four British designs, LEFT FROM THE TOP: The maze by Greg Bright at Longleat in Wiltshire, the largest hedge example in the world, includes bridges for height plus hairpin turns and spirals for added puzzlement; opened to the public in 1978, Veronica's Maze in Parham Park, West Sussex, made of grass with brick paths, is a one-way maze in which one never turns back; designer Adrian Fisher. At 700-year-old Hever Castle, Kent, once home to Anne Boleyn, an American millionaire owner added a yew hedge maze in 1903. Lady Brunner, owner of Greys Court, Oxfordshire, commissioned this turf-and-brick maze completed in 1981 in an overall cruciform shape with other Christian symbolism. OPPOSITE: The hedge maze at Chatsworth, Derbyshire, planted in 1962, is based on an earlier plan. TOP SKETCH: Randoll Coate's scheme for a unique espaliered fruit tree maze within a large walled garden at Combermere, Shropshire, home of Sarah Callander Beckett.









enough diversion and merriment if you take but one wrong turn to have inspired copies the world over. A half-size reproduction planted in 1935 in the gardens of the Governor's Palace at Colonial Williamsburg in Virginia is America's most famous hedge maze.

Mazes through the millennia have suited many needs and fancies. The earliest appear to be mystical, symbolizing the riddle of life with a womb at the entrance and reincarnation at the egress. Medieval Christian mazes, like the surviving blue-and-white marble pavement in the nave of Chartres Cathedral (1235), might represent the path of life or a journey to Jerusalem.

In Britain, older turf mazes once used for pagan festivals are thought to have been recut to conform to Christian symbolism, and were adapted to penitential purposes: A few laps on foot would redeem minor misdemeanors, but really naughty deeds would require taking the gravel circuit on your knees. On the other hand, Pliny (A.D. 23-79) refers to Roman turf mazes "formed in the fields for the entertainment of children."

This century has seen novelty mazes: There are Western theme park mazes, zoo and safari park dinosaur mazes, shopping mall pavement mazes. Three-dimensional wooden labyrinths of great claustrophobic complexity linked by bridges and tunnels are all the rage in Japan, where runners race for the fastest time.

But the most interesting modern development has been the reworking of the mystical maze, a return to the womb symbolism and to classical associations. The movement was spearheaded in the 1970s by designer Randoll Coate, whose multilayered imagery makes even his plans into works of art. In London, the Royal Academy's Summer Exhibition in 1994 included Coate's design in stone and mosaic for Lincoln Cathedral. Coate's 1970 maze of grass paths and yew hedges for Mill House in Gloucestershire takes the form of a giant foot. "It contains the most symbols of any maze [120 to be exact]. One footprint of man, the two sexes, the Trinity, the four elements, the five senses, the planets, the signs of the Zodiac, and to amuse the owner's children, the birds and beasts of the countryside."

Randoll Coate says, "The labyrinth is the most ancient symbolic design in the world. It calls to both the eye and the mind." In his hands it surely does.

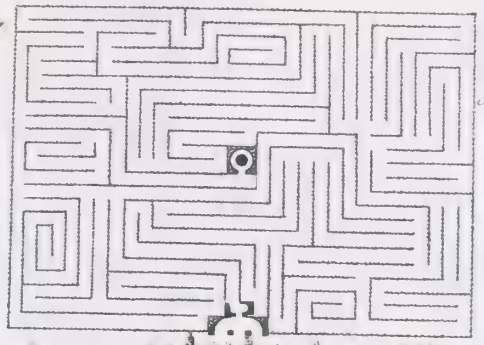
More mazes, LEFT FROM THE TOP: **One of the two mazes at Hatfield House in Hertfordshire is this quadrant of a Tudor parterre, which is planted in *Buxus sempervirens*. British maze designer Adrian Fisher and American entrepreneur Don Frantz produced this, their second annual "Amazing Maize Maze," in Shippensburg, Pennsylvania, in a four-acre cornfield, cutting the paths when the corn was knee-high. At the Mary Hare Grammar School for the Deaf in Newbury, Berkshire, Fisher designed a courtyard including a brick-paved square maze of twenty by twenty feet.** OPPOSITE: **Hand-colored engravings from Le Rouge's c. 1770 book *Les Jardins Anglo-Chinois* show the hermitage at Versailles and its mazes** (ABOVE) **and the Grummau garden** (BELOW)**; from Ursus Books & Prints, Ltd.**

For more details, see Reader Information

L'HERMITAGE
à Versailles
occupé jadis
par Mme de Pompadour



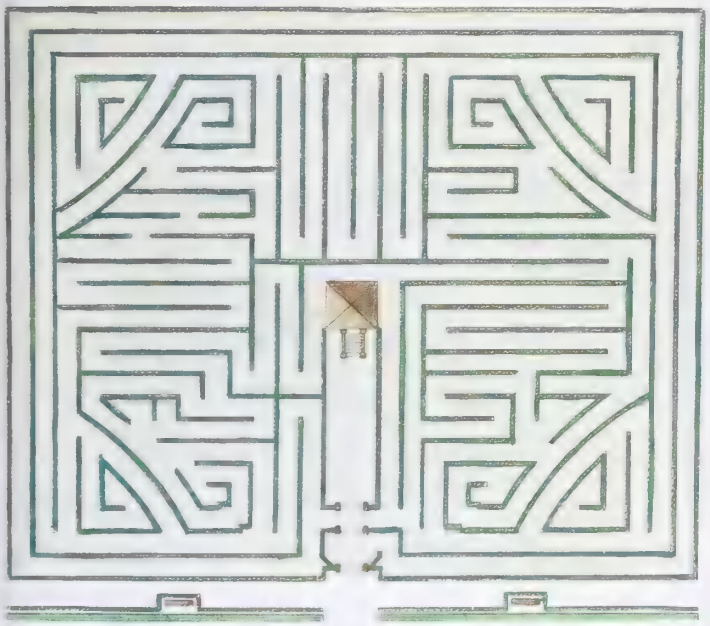
LABYRINTHE
d'Abano au Prince Mocenigo

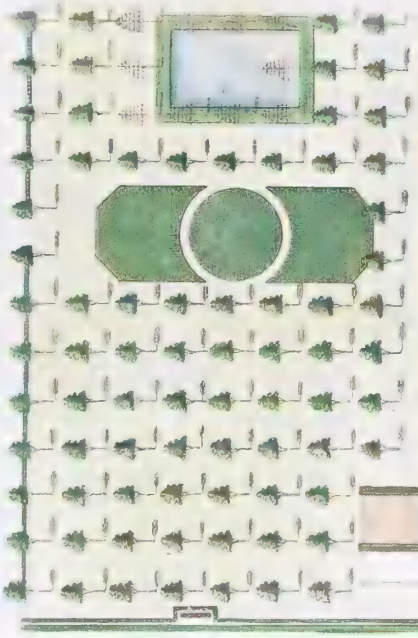


Projet d'un Labyrinthe
par Bettini



Vue d'une partie des jardins
de Maupertuis
à M. le Mis de Montesquiou

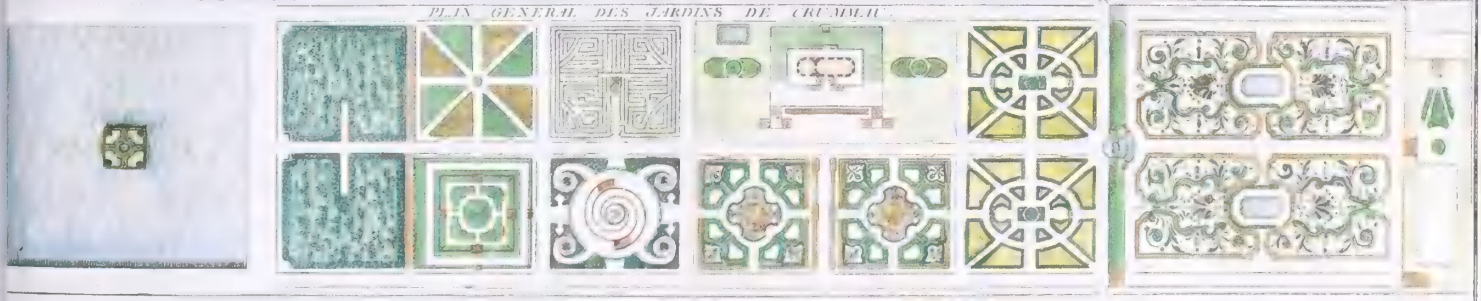






4e Partie
Des Jardins de Cruum

PLAN GENERAL DES JARDINS DE CRUMMAU



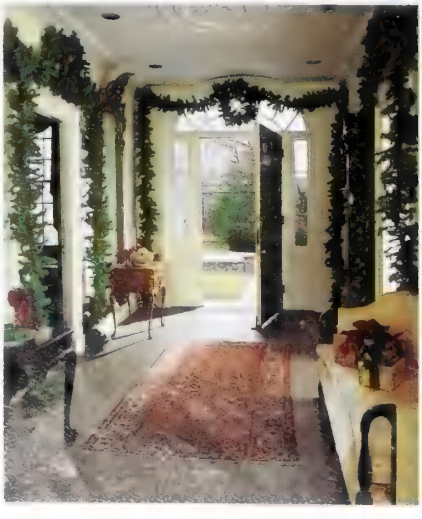
An artful house

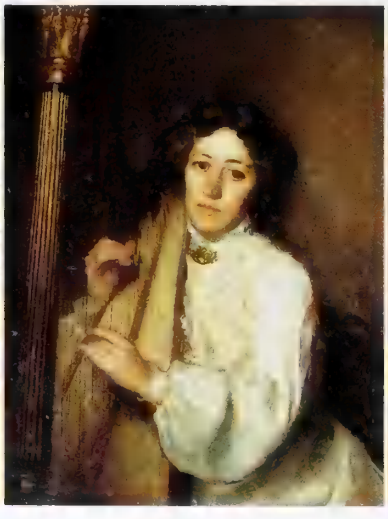
In the spirit of the woman who opened her home to artists, a holiday tradition at the Florence Griswold Museum, a National Historic Landmark in Old Lyme, Connecticut, is to decorate for Christmas and invite the community to come for the festivities

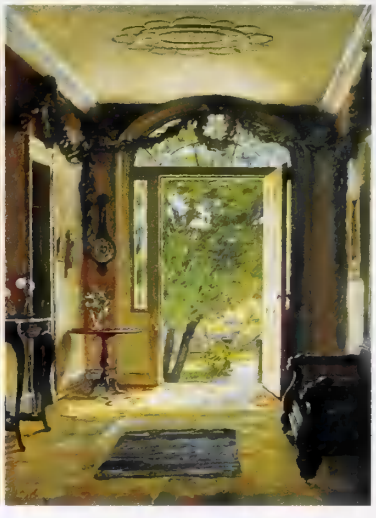
BY CHRISTINE PITTEL PHOTOGRAPHY BY JEFF MCNAMARA
PRODUCED BY CAROLYN SOLLIS

At the turn of the century, American Impressionist painters like Childe Hassam and Willard Metcalf perched easels on the grassy riverbanks and sun-dappled meadows of Old Lyme, drawn by the lingering afternoon light over the salt marshes and the warmhearted hospitality of Florence Griswold, a ship captain's daughter. She offered room and board and a relaxed, Bohemian atmosphere in her Ionic-columned mansion, where stacks of books propped up sagging armchairs and everyone gathered for convivial meals, summoned from sketching by a blast on a tin horn. Miss Florence converted outbuildings into studios for her summer art colony, hung shows in her hallways, and tirelessly promoted careers. In her declining years, her artists banded together to sustain this woman who had so selflessly sustained them, and they honored her memory by turning the home they had shared into a museum, which today holds an in-depth collection of the works of more than 130 American artists associated with Old Lyme.

The kind of camaraderie that made the colony such a fond memory is recaptured at Christmastime, when a bevy of volunteers converge to decorate each room with a tree designed around a particular theme. Two dedicated supporters came up with the original idea, raised the money, and now try to top themselves each year. They have done an origami tree, a Mexican piñata tree, and a tree hung with hundreds of needlepoint ornaments handmade by half the town. "It's the most popular event at the museum," says its director, Jeffrey Andersen. The perennial favorite is a tree decorated simply with tiny white lights and dried Queen Anne's lace.







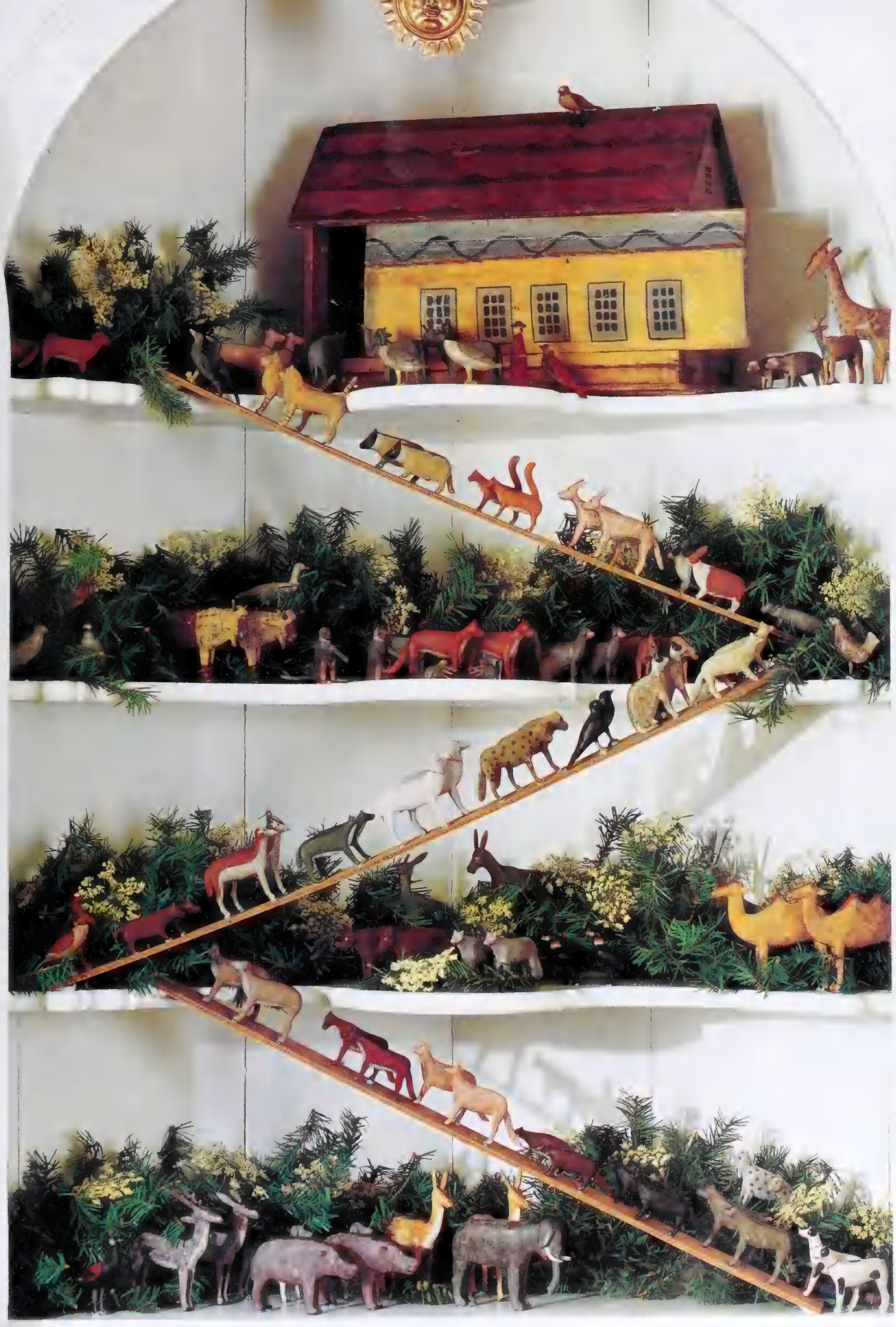
The garlands in the front hall (ABOVE LEFT) were arranged to replicate those in a 1908 painting (ABOVE RIGHT). ABOVE CENTER: Florence Griswold. OPPOSITE: It was an honor to be asked to paint one of the 39 panels in the dining room, where the table is set with Fitzhugh porcelain that was made in China for the Griswolds, an old Connecticut family. Florence Griswold's grandfather was governor of the state.





A creative Christmas, CLOCKWISE, FROM TOP LEFT: Della Robbia garlands laden with fruit decorate the parlor, preserved as a period room with Gilbert Stuart's portrait of George Washington reproduced in needlepoint over the mantel. A holiday vignette featuring Chinese export porcelain from the museum's MacCurdy-Salisbury Ceramics Collection of over 500 pieces. Stieff animals under the tree in the period bedroom. Florence Griswold was born in this four-poster bed on Christmas Day, 1850. OPPOSITE: A corner cupboard holds a 19th-century German Noah's Ark, with wooden animals arriving two by two.

For more details, see Reader Information




PARISH-HADLEY
INCORPORATED
American
ave not yet,
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ught of a remedy
luxury...

tastemakers



A new book celebrates the long and hugely influential association of Sister Parish and Albert Hadley, whose credo was that rooms should be comfortable, timeless, unpretentious, and of course beautiful and chic. Their disciples are legion

Albert Hadley and Sister Parish (OPPOSITE) in the doorway of their East 69th Street office in New York fifteen years before her death in 1994. LEFT: Albert Hadley's bulletin board is a collage of swatches, snapshots, notes, and sketches. On lower right, next to the butterfly, is fashion doyenne and close friend Diana Vreeland. Complete saying at center left is, "I have not yet, indeed, thought of a remedy for luxury."

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ARRIVALS

The entry hall, a hyphen
between exterior and interior worlds...
setting the stage...

striking the right note of familiarity:
tennis rackets lying about...

on and around the console table:
a key and mail tray, pad and pencils,
gardenia plants in straw
cachepots, a mirror framed
by suitable sconces, a basket below for
your favorite animal...

umbrellas and walking sticks
in containers of tole or marble,
glass or porcelain...

wood-framed furniture with leather,
tapestry, other strong coverings...

classic in a town entrance: parquet,
strips of watered mirror...

a lantern rather than a chandelier...

botanical, animal, and other
decorative prints...

the dry, French, intellectual approach:
tapestries and family portraits,
Caen stone and marble,
iron and brawny hall chairs...

a windowed alcove with a telephone and
telephone table...



Mrs. John Hay Whitney was a client of Mrs. Parish's beginning in the 1960s, decorating homes on Long Island and in Manhattan. With the firm in the late 1980s, Mrs. Whitney revised an 1880 clapboard horse farm in Saratoga. This is its entrance hall, brimming with Mrs. Parish's Americana touches: a quilt, painted floor, twig chair, flags, folk art, wallpaper border. Gary Hafer was project designer on this house.



LIVING ROOMS

The living room, family and friends . . .
hearth and home . . .
if comfortable for forty, comfortable for four . . .
the lived-in living room vs. the off-limits drawing room . . .
anyplace else but here: the telephone and television . . .
the brittle beauty of a baby grand, the frank
form of an upright . . .
animated decoration sparking animated conversation . . .
a leather-wrapped table for playing
poker, taking tea . . .
the dearest, most elaborate stuffs in the house . . .
enough free surfaces for putting things down . . .
the power of decoration to civilize . . .
flowers that have never seen a florist . . .
substantial rather than pincushion-sized pillows . . .
seating groups that interact, leaving no one out in the cold . . .





"My big triumph is having saved it from fresh paint—not a lick since 1980," says Albert Hadley of this pale gray New Jersey salon (ABOVE). Classic, splendid furniture, Hepplewhite chairs, and Regency benches form three seating groups on perfectly bare parquet. RIGHT: In a room that reveals Hadley's more modern influence, Sister Parish abandoned floral chintzes at her New York apartment in the early 1970s.







LIBRARIES

The library as escape,
as private domain
(knock before entering)...

on the other hand, the library as
dining room-cum-art gallery...

a generous book table covered
in plainest felt...

book bindings rich enough to
supply the decoration...

Morocco-bound first
editions in exotic wood cases
behind brass grilles...

the usefulness of a currently
accurate, easy-to-read globe...

Rameau (or rock or rap)
before the fire...

portfolios in a stand for
consulting prints, documents...

a good, substantial—
and safe—ladder...

the most comfortable seating
in the house...

the learned appeal of floor-to-
ceiling bookcases...

a Boulle cabinet as drinks table...

a place for scholarship, trophies,
personal memorabilia (your
picture with the president)...

Architect Robert Raley and Parish-Hadley used brass grillwork doors to protect a collection of first editions in the library of Mrs. Charles W. Engelhard. Chippendale center table is surrounded by Russian armchairs. ABOVE: In the quietly quirky dining room-library of Albert Hadley's former country retreat in Tarrytown, New York (ABOVE), whitewashed armchairs surround a claw-foot mahogany table, books lie on their sides, and an antique carousel giraffe watches over. RIGHT: For the room he designed to hold Brooke Astor's 3,000 volumes, Albert Hadley carefully engineered bookcase walls in deep red enamel with brass trim. Chintz is the famous La Portugaise from Brunschwig & Fils.



BEDROOMS

The bedroom as sanctuary...

the potential for fantasy—what dreams are made of...

every day: fresh (Léron) linens, fresh garden flowers...

whether futon or four-poster, a bed that sets the tone...

within reach: a pharmacy lamp, a flashlight,
a box of chocolates...

at the foot of the bed, a pop-up television in an antique trunk...

sleep masks and Elvis blackout shades...

a well-placed table for writing, dining...

a dressing room and kitchenette en suite...

linen or straw mats where you touch down...

okay here if nowhere else: wall-to-wall carpeting...

for receiving in bed, enough pull-up
slipper chairs...

the tailored good looks of a rabbeted box spring...

"white-noise" sound machines for getting to sleep...

a guest room's private terrace, sun deck, garden...

a dog bed that's not a basket...

the bedroom as office, the bed as desk—as command central...

embracing the beauty of electronic controls in a bedside drawer...

getting up with the sun...





A visit from the newly married Princess Margaret and Lord Snowdon prompted the redecoration of the entire guest wing at the John Hay Whitney estate on Long Island, including this classic American bedroom. Swiss muslin curtains in the Empire style flank 19th-century scenic wallpaper. Folk elements include patchwork quilt, hooked rugs. OPPOSITE: A Parish-Hadley–designed moiré based on an American document is used for curtains, walls, and the Louis XVI–style bed in a New York town house.

For more details, see Reader Information







Holiday harvest





While her rooms are always resplendent in red, interior designer Carol Glasser's Christmas display of fruits and flowers thrives on restraint

Kitchen swags and topiary (OPPOSITE), bejeweled only with nuts, are restricted to one wall. CLOCKWISE FROM ABOVE LEFT: Cultivating deep coral hues, Glasser spikes roses with berries. Notes of blue porcelain underscore the library's bounty of reds. Staffordshire is laden with apples.



BY DYLAN LANDIS
PHOTOGRAPHY BY
FRAN BRENNAN
PRODUCED BY SARAH SHAW

The first week of December, Carol Glasser scatters pomanders, brings home white tulips by the armful, and starts re-creating the fragrance of her mother's Christmases. "When I walk into a room and smell apples and evergreens," she says, "I think that's half of Christmas, don't you?" The other half, it seems, is subtlety, for her front door bears no wreath, her fireplace no stockings. To Glasser, the best ornaments are signs of a good harvest: platters heaped with apples and walnuts, pitchers gorged with roses.

"Everything on display has a purpose here," says Glasser, who lives in this 1930s Georgian-style house in Houston, Texas, with her husband, Mark, an attorney and rock singer. "The red-and-white curtains are always in place. The Staffordshire bowls are always there to grab for salads—or fill with crab apples. And I collect angels; they're out all year. They just work harder at the holidays."

Outside, more than 5,000 paperwhite bulbs lie dormant in the ground; indoors, the house is all fecundity. The kitchen curtains wear boxwood jabots. The library chandelier blooms with tallow berries and moss. Yet none of it would catapult the house onto a Christmas card. To Jeff Bradley, a floral designer who helps Glasser prepare her rooms for the holidays, the perfect Christmas ornament is the whorl on the bottom of a piñon cone—sprayed, perhaps, with 24-karat framer's gold. And while his swags are heavy with walnuts, he deploys them with the rigor of an architect installing pilasters: one pair only, to emphasize the French doors. "Just one strong statement," he says, "in every room."







Because the kitchen's red-checked fabric is naturally friendly, Glasser (OPPOSITE, BELOW RIGHT) lets it prevail. Her Christmas embellishments are held to stringent standards of scale, as in the 33-inch custom-made tapers. OPPOSITE, BELOW LEFT: A close-up of the beloved and much-used Staffordshire. OPPOSITE TOP: Antique French ornaments are mingled with fruit instead of dangling from a tree.

For more details, see Reader In[illegible]











Love at first site

A Bay Area couple replaces their old house with a superb new one that makes the most of spectacular views

BY MARTIN FILLER
PHOTOGRAPHY BY JEREMY SAMUELSON
PRODUCED BY SUSAN ZEVON

As have so many other trends in contemporary living, the current teardown rage—buying a house to demolish it—began in California. There, settings of surpassing natural beauty can make an undistinguished structure the compromise solution for those who cannot find a house that has it all. Such was the case for one San Francisco Bay Area couple, who nearly two decades ago bought a contractor-built resale "knowing it was the wrong house," as the wife readily admits. But because of the remarkable view of Orinda and the Berkeley Hills from their hilltop ridge which adjoins a large protected watershed—a view the owners call "California forever"—the prospect of a dream house deferred seemed an acceptable trade-off.

Three years ago, their two daughters having grown up, the couple decided to tear down their 1970s house and build anew where it stood. They commissioned the firm of William Turnbull, the San Francisco-based architect whose 35-year career has established him as the country's foremost exponent of the farmhouse vernacular. Turnbull's indifference to stylistic fads and his respect for terrain and regional tradition give his work a timeless integrity that embodies the Bay Area Style at its best.

The owners had become deeply attached to specific vistas they had enjoyed for so long. As the wife explains, "We saw no reason why we couldn't replicate the luxury of having every room take advantage of the out-of-doors." They also required five bedrooms and two work spaces in addition to the usual entertaining areas. Despite the harmonious appearance of the new house as it was finally built, this proved to be an unusually complicated job. Turnbull's associate Eric Haesloop designed more than a dozen alternate proposals before the final version was arrived at. A great deal of that effort had to do with the tightly restricted nature of the steep two-and-a-half-acre site, only a small portion of which is level. And there was a major immovable object: a majestic 200-year-old live oak that the new building would have to wrap around.

After much experimentation, it was decided that the existing angled footprint of the previous house would be retained. To take the greatest advantage of the scenery, the 6,000-square-foot structure *(Continued on page 124)*

The front door (OPPOSITE) is set within a bracketed alcove faced with wooden board-and-batten siding recalling 19th-century Carpenter Gothic. LEFT, TOP TO BOTTOM: Terraces command breathtaking vistas; furniture by Summer Classics. Lap pool set into brick terrace. Massive chimney and live oak on rear elevation. Rear terrace shaded by the same tree. Corridor behind entry facade is lit by rows of varied windows.



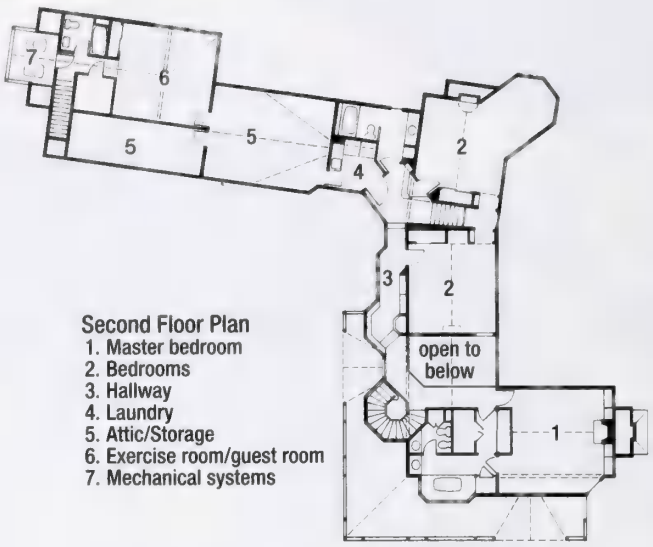












Second Floor Plan
1. Master bedroom
2. Bedrooms
3. Hallway
4. Laundry
5. Attic/Storage
6. Exercise room/guest room
7. Mechanical systems

Ground Floor Plan
1. Living room
2. Den
3. Entry hall
4. Dining room
5. Family room
6. Breakfast room
7. Kitchen
8. Office/guest room
9. Garage
10. Pool



The soaring entry hall (OPPOSITE), with living room at right, exemplifies the one-room-deep layout: Even at the front door, one sees out to the rear terrace. LEFT, TOP TO BOTTOM: The live oak around which the house was built provides a sculptural presence outside the dining room. Kitchen countertops are Brazilian Verde Aqua Marina granite; Vera teak stools by Nord. Expansive living room glazing enhances the leafy tree-house feeling. The master bedroom's treetop views, fireplace, Robert Motherwell print. The tub in the master bathroom is flooded with daylight but shaded by a romantic veranda. The interior designer was Maxine Davis of San Francisco.

For more details, see Reader Information



'Tis a morn be

...and all through the house, excited children are bred



fore Christmas

asting before a tree-cutting trip through the woods



Callu[illegible]age to drink hot chocolate from her oversized Spode cup. OPPOSITE: The table is decorated with flowers from V.S.F. and metal tree candelabras from William Wayne. A [illegible] evergreen wreath adorns French doors.









Kids at work, CLOCKWISE FROM ABOVE: Calla and Jeffrey punch out bread stars for the French toast. Little hands stir a big bowl of hot chocolate. Sofia savors a peppermint candy cane. At the table, Jeffrey samples the fruits of his labor. Adam smiles as the Christmas tree of his choice is cut down. Loading the tree onto the car requires helping hands. The wagon ride through the pine, fir, and spruce fields. OPPOSITE PAGE: French toast stars with warm berry syrup served on Loneoak & Co.'s deep white terra-cotta plates atop Wilton Armetale chargers. Red and white dishcloths under the children's settings, protect a white tablecloth. Grown-ups are served coffee in demitasse cups from Haviland and Parlon. The red and white napkin is made from fabric by P. Kaufmann, available at Calico Corners.

BY ELIZABETH MAYHEW

PHOTOGRAPHY BY JEFF MCNAMARA

PRODUCED BY DARA CAPONIGRO

Christmas is the best time for a children's party, and breakfast is one of the best times to gather children together, when they are brimming with energy and cheer. One family invited friends with kids to kick off the Christmas season with a cooking and tree-cutting party. Here are their tips on entertaining such a group: Invite parents and children (toddlers on up) to work together in the kitchen. Keep the menu short and sweet. Children will love cutting bread slices into their favorite shapes with cookie cutters for French toast. Serve it with warm berry syrup, made by simmering together equal parts of maple syrup and fresh or frozen berries.

Hot chocolate is a sensation when made from milk and bar chocolate instead of the usual cocoa powder. Just scald six cups of milk in a saucepan. Remove it from the heat and add 14 ounces of chopped bittersweet or semisweet chocolate. Stir the mixture until all of the chocolate is melted, then pour it into about six mugs or cups. If you wish, garnish each serving with a peppermint stick.

For more details, see Reader Information









Candy craft

Most of us have baked sugar cookies or fruitcakes to give as gifts, but how many have tackled homemade candy? Not many—probably because we believe that candy is too difficult to make. The truth is, toffees, truffles, and brittle are easy, requiring a minimum of ingredients and equipment. For best results, use top-quality chocolate, freshly shelled nuts, and unsalted butter. Here, in time for your seasonal gift-giving and nibbling, are five favorite recipes. Wrap them up in the simplest materials—glassine, waxed paper, or parchment—so as not to distract from their delicate beauty. Finish the packages off with ribbon, seam binding, or trim.



Chocolate-dipped crisp orange slices

BY ELIZABETH MAYHEW PHOTOGRAPHY BY NATASHA MILNE



Chewy chocolate-and-honey toffees

Candied ginger slivers

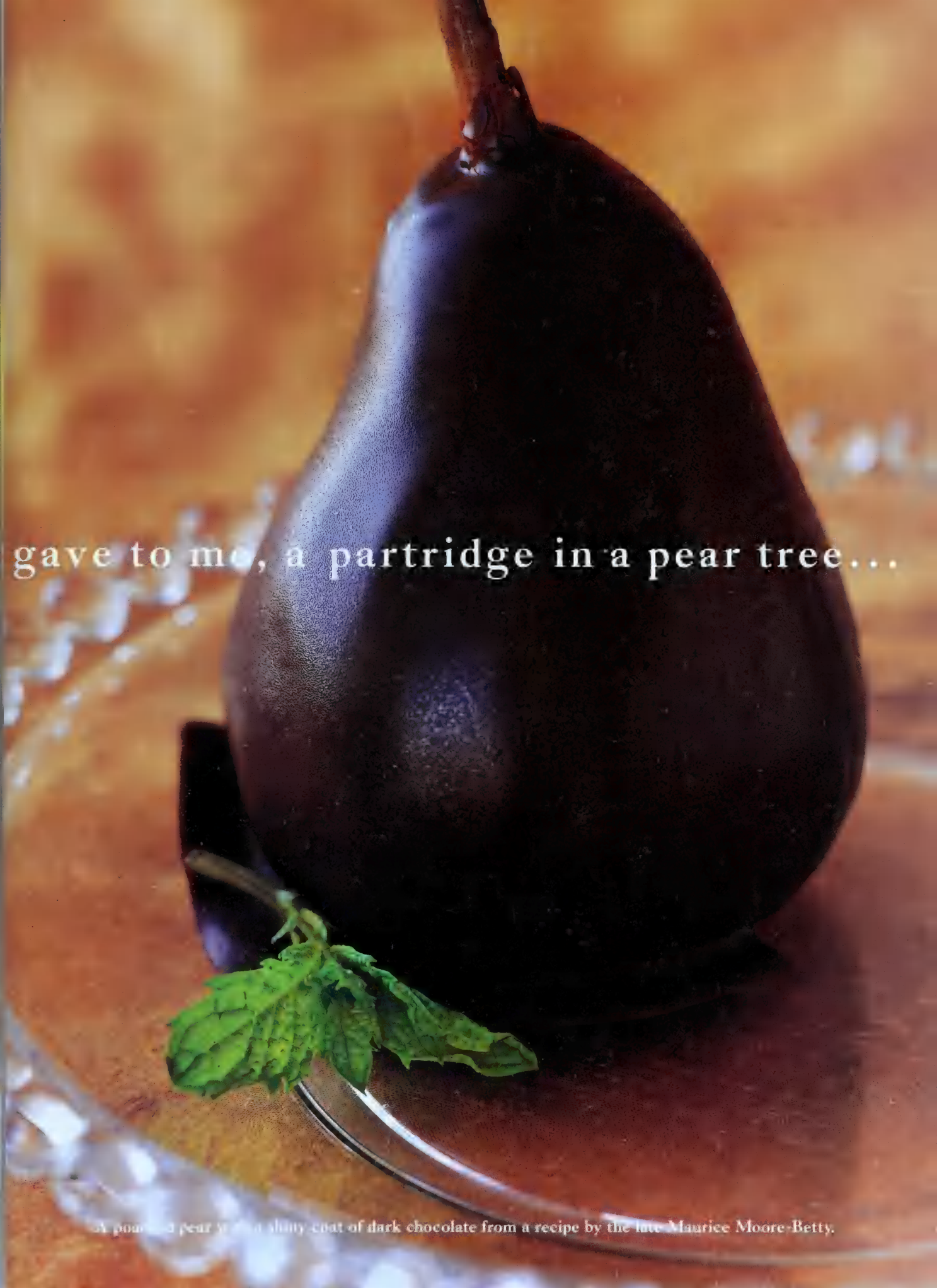
Crunchy pistachio brittle

Cherry-studded chocolate truffles

Recipes page 114. For more details, see Reader Information



...poached in a ginger and cinnamon-flavored syrup from Soutine bakery in New York.



A poached pear with a shiny coat of dark chocolate from a recipe by the late Maurice Moore-Betty.

Extolled by Homer as "the gift of the gods," the pear has a special affinity for nuts, chocolates, spices, and custards. Four desserts show off the versatility of this ancient fruit

BY JANE ELLIS
PHOTOGRAPHY BY
NATASHA MILNE

Pear desserts are perfect at this time of year, contributing a refreshing and delicately sweet ending to rich, heavy meals. Madge Rosenberg, owner of the popular Soutine bakery in New York, loves the wonderful texture and subtle flavor of this fruit. She shares with us some of her favorite recipes, including her pear and frangipane tart, the most popular fruit tart she makes.

Look for beautiful specimens of Bosc, Comice, and Anjou pears. If you have trouble finding them, order by the box from the Harry and David catalog. Call 800-547-3033.

WINTER PEAR COMPOTE

Recipe from Madge Rosenberg of Soutine in New York City

- **1 cup apple juice**
- **½ cup sugar**
- **¼ cup brown sugar**
- **1 tablespoon grated orange zest**
- **¼ teaspoon ground cloves**
- **¼ cup golden raisins**
- **¼ cup dried currants**
- **3 large or 4 small pears, peeled, halved, cored, and cut lengthwise into slices**

In a saucepan, place all ingredients except the pears. Simmer over medium heat just long enough to dissolve the sugars, about 3 minutes. Pour mixture into a 2-quart ovenproof dish and add pears. Bake in a preheated 325°F oven for 30 minutes or until pears are tender but not mushy. Stir once during cooking. Serve compote warm or at room temperature or use as a filling for a fruit pie. Serves 4 to 6.

PEAR AND FRANGIPANE TART

Recipe from Madge Rosenberg of Soutine in New York City

Dough for 2 tarts:

- **½ cup sweet butter, softened**
- **½ cup sugar**
- **1 large egg**
- **1¾ cups flour**
- **½ teaspoon vanilla**



Filling for 2 tarts:

- **6 pears, peeled, halved lengthwise, and cored**
- **Juice of 1 lemon**
- **½ cup butter, softened**
- **½ cup sugar**
- **½ cup ground blanched almonds**
- **2 large eggs**
- **¼ teaspoon almond extract**
- **4 tablespoons flour**
- **Apricot jam, melted for glaze**

Prepare dough: In a bowl, cream together butter and sugar. Beat in egg. Stir in the flour and vanilla. Divide dough in half and press each half into a round disc, cover in plastic wrap, and refrigerate for at least ½ hour.

Prepare filling: In a bowl, place the pears with the lemon juice and cold water to cover. Set aside.

In a bowl, cream together the butter, sugar, and almonds. Beat in the eggs and almond extract. Fold in the flour and set aside.

Prepare tarts: On a lightly floured surface, roll a disc of chilled dough out into a 9-inch round. Carefully transfer the dough to an 8-inch tart pan with a removable bottom. Repeat with remaining dough. Freeze tart shells for 10 minutes. Remove from freezer and spread ½ of the filling over the bottom of each tart shell.

Remove pear halves from water and drain well. While maintaining the shape of pear halves, cut each crosswise into ¼-inch-thick slices. Place 6 sliced pear halves, flat-side-down, over the filling of each tart. Bake tarts in a preheated 350°F oven for 45 minutes to an hour, or until top is golden. Remove from oven and allow to cool. When cool, brush melted apricot jam over tarts with a pastry brush. Makes 2 eight-inch tarts, each serving 4 to 6.

POACHED PEARS WITH BRANDY AND GINGER

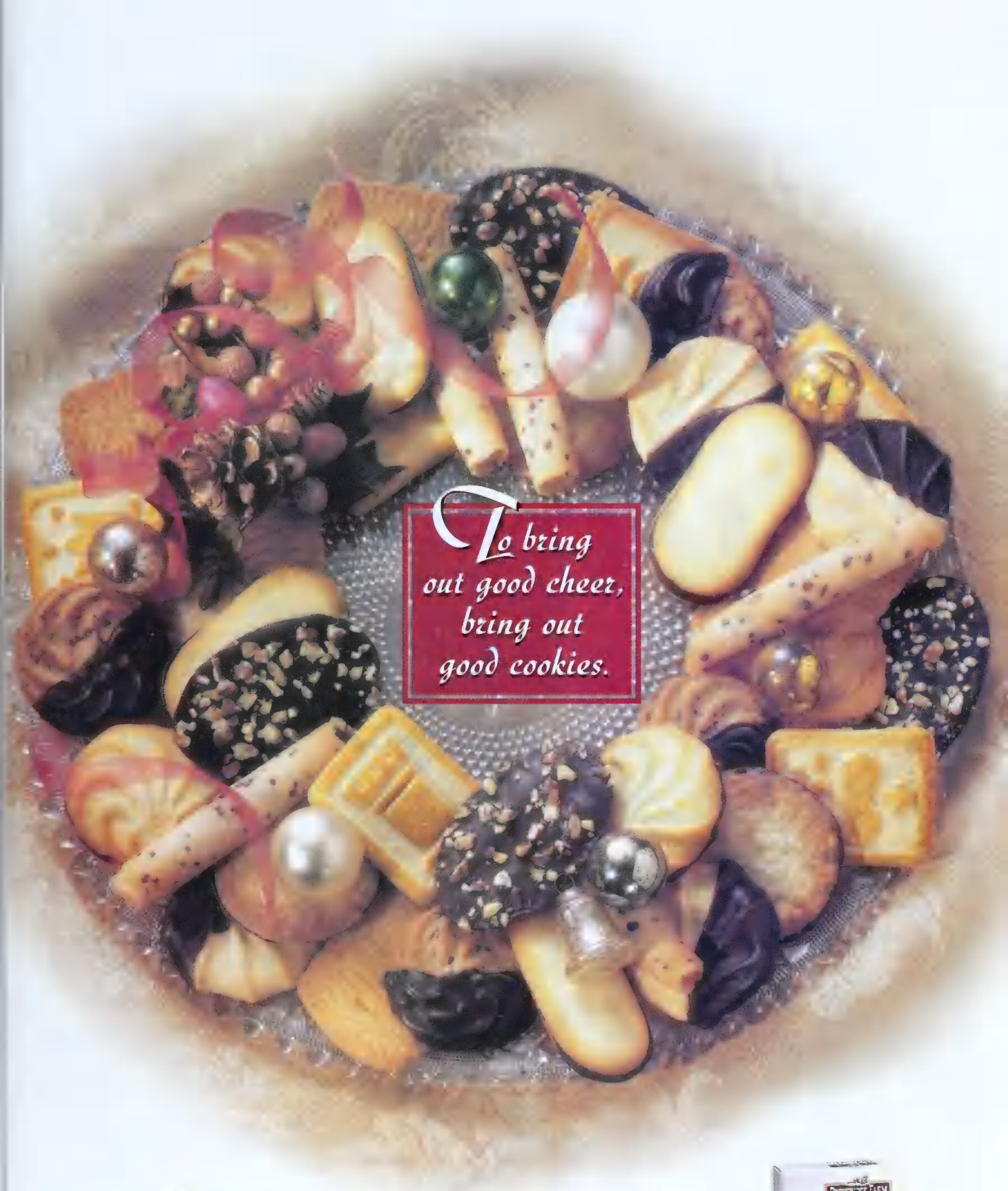
Recipe from Madge Rosenberg of Soutine in New York City

- **2 cups dry white wine**
- **1 cup sugar**
- **2 cinnamon sticks**
- **1-inch piece of fresh ginger, peeled and sliced**
- **6 pears, barely ripe, peeled, cored from the bottom, and stems left intact**
- **6 lemon slices**
- **1 tablespoon brandy**

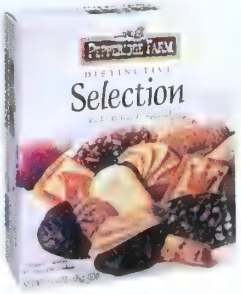
In a 2-quart saucepan, place wine, sugar, cinnamon sticks, and ginger and heat over medium heat until sugar is dissolved, about 3 minutes. Add pears and simmer gently for about 25 minutes or until just tender. If the liquid does not cover the pears, turn them occasionally during cooking to make sure they cook evenly. *(Continued on page 117)*



For more details, see Reader Information



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Continued from page 109

CHOCOLATE-DIPPED ORANGE SLICES

Recipe from pastry chef Serge Decrauzat of Vong in New York City

2 cups sugar
¼ cup light corn syrup
4 seedless oranges, thinly sliced
8 ounces bittersweet chocolate, finely chopped

In a saucepan, place 2 cups water, sugar, and corn syrup and bring to a boil. Turn off heat, add orange slices, and let sit for 1 hour. Drain off syrup.

On a baking sheet fitted with a cooling screen or rack, place orange slices in one layer. Bake in a preheated 350°F oven for 5 minutes. Reduce heat to 200°F and let oranges dry in oven for 4 hours. Peel oranges off screen or rack and set aside.

In the top of a double boiler over simmering water, place 6 ounces of chocolate. Stir often with a rubber spatula until the chocolate is melted. Remove top of double boiler from heat and blend in the remaining chocolate, 1 tablespoon at a time, allowing the chocolate to melt after each addition. This process tempers the chocolate, or cools it to the proper temperature, for dipping. Test the chocolate with a chocolate or instant-read thermometer; it should read 88°F to 90°F.

Dip an orange slice halfway into the tempered chocolate, shaking off any excess when lifted out. Place on a baking sheet lined with waxed paper. Repeat with remaining orange slices. Refrigerate until chocolate is set, about 15 minutes. Store between layers of waxed paper in an airtight container in the refrigerator for up to 3 weeks, or in the freezer for 2 months. Makes about 3 dozen.

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BLACK FOREST TRUFFLES

Recipe from Carole Bloom's The Candy Cookbook *(Chronicle Books)*

1 pound plus 9 ounces bittersweet or semisweet chocolate, finely chopped
⅔ cup whipping cream
2 tablespoons plus 2 teaspoons kirsch
½ cup finely chopped dried cherries
3 to 4 tablespoons unsweetened Dutch-process cocoa powder
Green florist's wire cut into 1½-inch pieces for stems

In the top of a double boiler over hot water, melt 9 ounces of chocolate, stirring often with a rubber spatula until melted. Remove from heat.

In a small saucepan, scald the cream over medium heat. Pour the cream into the melted chocolate and blend until mixture is smooth. Stir in the kirsch and dried cherries. Transfer truffle cream to a mixing bowl, cover with plastic wrap, and let cool to room temperature. Refrigerate until thick, about 3 hours.

Using a teaspoon, scoop up rounded mounds of truffle cream and place on a baking sheet lined with waxed paper. Cover with plastic wrap and freeze until firm, about 2 hours.

To form truffles, sprinkle some of the cocoa on your hands and shape the mounds of truffle cream into balls. Return them to the baking sheet, cover with plastic wrap, and freeze until firm, about 2 hours.

In the top of a double boiler over simmering water, place 12 ounces of chocolate. Stir often with a rubber spatula until the chocolate is melted. Remove top of double boiler from heat and blend in the remaining chocolate, 1 tablespoon at a time, allowing the chocolate to melt after each addition. This process tempers the chocolate, or

cools it to the proper temperature, for dipping. Test the chocolate with a chocolate or instant-read thermometer; it should read 88°F to 90°F.

Using a fork or dipping tool, dip each truffle ball in the chocolate, shaking off any excess when lifted out. Place truffles on a baking sheet lined with waxed paper, quickly dust the tops with cocoa, and insert a stem into each. Refrigerate for 15 minutes to set the chocolate. Store truffles between layers of waxed paper in an airtight container in the refrigerator for up to 3 weeks or in the freezer for up to 2 months. Serve at room temperature. Makes about 40 truffles.

CANDIED GINGER

1 pound fresh gingerroot
About 3 cups sugar

Scrape ginger with a spoon to remove the skin. Cut the ginger into ¼-inch-thick slices. Stack the slices on top of one another and julienne lengthwise. Place ginger strips in a saucepan with water to cover. Bring to a boil over medium heat and cook until the ginger is tender, about 30 minutes. Drain in a colander and allow to cool.

When ginger has cooled, measure it in a cup and put it into a saucepan with an equal amount of sugar and 3 tablespoons of water. Bring mixture to a boil, stirring often until the sugar dissolves, then stir occasionally until the ginger becomes transparent and the liquid has nearly boiled away, about 10 minutes. Reduce the heat and stir the ginger until it is almost dry. Remove from heat.

With a slotted spoon, transfer some of the ginger pieces to a small bowl with the remaining sugar in it. Toss ginger in sugar until it is lightly coated with crystals. Remove from sugar and place on waxed paper. Repeat process with remaining ginger. Store in small metal tins or glass jars at room temperature for up to 6 months. Makes about 1 pound.

PISTACHIO BRITTLE

Nonstick cooking spray
1 cup sugar
¼ cup light corn syrup
1½ cups shelled pistachio nuts
1 teaspoon vanilla extract
½ teaspoon baking soda
1 teaspoon unsalted butter

Spray the back of a baking sheet with the nonstick cooking spray and set aside.

In a heavy saucepan, place ½ cup water, sugar, and corn syrup. Cook the mixture over high heat until it registers 295°F on a candy thermometer, about 12 to 15 minutes. Using a wooden spoon, quickly stir in the pistachios. Turn off heat, add the vanilla, baking soda, and butter and stir until well-blended.

Quickly turn the mixture out onto the back of the prepared baking sheet. Spread the brittle as thin as possible with a wooden spoon. Let cool for 5 minutes. Run a spatula under the brittle to loosen it from the pan. Let cool completely.

Break the brittle into pieces and serve at room temperature. Store brittle between layers of waxed paper in an airtight container at room temperature for up to 1 week. Makes about 4 cups.

CHOCOLATE-HONEY TOFFEE

Recipe adapted from Michel Biehn's Recipes from a Provençal Kitchen *(Flammarion)*

1 cup unsalted butter
1 cup sugar
1 cup chopped bittersweet chocolate
1 cup honey

(Continued on page 117)

KRUPS

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For the love of latkes

BY JOAN NATHAN

For many Jews the anticipation of Hanukkah opens a storehouse of memories of potato latkes past, of grandmothers who spent hours lovingly grating and frying potatoes for their families. But that doesn't mean that everyone makes traditional potato pancakes today.

Although some people use shortcuts with dehydrated or frozen latkes, freshly made potato pancakes have become chic. Today, designer latkes are crisscrossing the country. These high-fashion potato fritters are laced with scallions, zucchini, carrots, and apples and sometimes topped with goat cheese. It is not the potatoes that are essential to what latkes (pronounced LOT-kuz), a Yiddish word that comes from the Russian *latka*, symbolize at Hanukkah. "After all it is the oil, not the potatoes, that makes the latkes," says Dov Noy, professor of Jewish folklore at the Hebrew University of Jerusalem. The oil in which the pancakes are prepared symbolizes the cleansing and rededication of the Temple in Jerusalem after it was defiled by the Syrians some 21 centuries ago. The Maccabees found only enough sacred oil to light the menorah for one day. But miraculously one day's supply lasted eight.

CRISP TRADITIONAL POTATO PANCAKES

Although the taste of hand-grated potato latkes is superior to that of those grated in the food processor, the difference is definitely marginal. So don't feel guilty if you don't want to use elbow grease and cut your fingers. Recipe from Joan Nathan's award-winning Jewish Cooking in America *(Knopf).*

2 pounds russet or Yukon Gold potatoes
1 medium onion, peeled and quartered
½ cup chopped scallions, both white and green parts
1 large egg, beaten
Salt and freshly ground black pepper
Vegetable oil for frying

Peel the potatoes and wash them in cold water. Using a grater or a food processor, coarsely grate the potatoes and onion. Transfer grated vegetables to a fine-mesh strainer or tea towel and squeeze out all the water over a bowl. The potato starch will settle to the bottom. Carefully pour off the water, reserving the potato starch.

In a bowl, mix together the potato, onion, and reserved potato starch. Add the scallions and egg. Season with salt and pepper to taste.

Heat a griddle or nonstick pan and coat with a thin film of vegetable oil. Take about 2 tablespoons of the potato mixture in the palm of your hand and flatten as best you can. Place the potato mixture on the griddle, flatten with a large spatula, and fry for a few minutes until golden. Flip the pancake over and brown the other side. Add additional oil as necessary. Remove to paper towels to drain. Serve immediately. You can also freeze the potato pancakes and crisp them in a preheated 350°F oven at a later time. Makes about 1½ dozen.

ZUCCHINI PARMESAN LATKES

Recipe from Joan Nathan's Jewish Cooking in America *(Knopf)*

2 pounds zucchini, ends trimmed and discarded
½ pound russet potatoes, peeled
½ tablespoon lemon juice
1 cup chopped scallions, white and green parts
½ cup grated Parmesan cheese
1 teaspoon chopped garlic
¾ cup chopped parsley
1 teaspoon salt
½ tablespoon pepper
2 teaspoons sugar
⅓ cup all-purpose flour
2 medium eggs
Peanut oil for frying

Using a grater or a food processor, coarsely grate the zucchini and potatoes and toss in the lemon juice to prevent browning. Transfer grated vegetables to a fine-mesh strainer or tea towel and squeeze out all water. It is imperative that you get almost all the moisture out of the vegetables.

In a bowl, place grated vegetables. Add the scallions, Parmesan, garlic, ½ cup parsley, salt, pepper, sugar, flour, and eggs and toss to make sure ingredients are well mixed.

In a frying pan over medium-high heat, heat ½ inch of peanut oil until hot. Drop in the batter by the tablespoonful and flatten with the back of a spatula. Fry over medium-high heat for several minutes on each side until golden. Remove to paper towels to drain. Before serving, sprinkle the remaining parsley over top of pancakes. Makes about 2 dozen.

CURRIED SWEET POTATO LATKES

Recipe from Joan Nathan's Jewish Cooking in America *(Knopf)*

½ cup all-purpose flour
2 teaspoons sugar
1 teaspoon brown sugar
1 teaspoon baking powder
½ teaspoon cayenne powder
2 teaspoons curry powder
1 teaspoon cumin
Salt and freshly ground black pepper to taste
2 large eggs, beaten
About ½ cup milk
1 pound sweet potatoes, peeled and coarsely grated
Peanut oil for frying

In a bowl, mix together the flour, sugar, brown sugar, baking powder, cayenne pepper, curry, cumin, and salt and pepper. Add the eggs and just enough milk to make a stiff batter. Add the sweet potatoes and mix. The batter should be moist but not runny; if too stiff, add more milk.

In a frying pan, heat ¼ inch of peanut oil until it is barely smoking. Drop in the batter by the tablespoonful and flatten with the back of a spatula. Fry over medium-high heat for several minutes on each side until golden. Drain on paper towels and serve immediately. Makes about 16 pancakes. >


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Ranch Noodles with Turkey

- Cook 8 oz. of pasta.
- Melt 1/2 cup butter in skillet. Add 1 oz. packet of Hidden Valley Original Ranch® Dressing Mix and 2/3 cup frozen peas and carrots. Heat until warm.
- Toss with pasta and 3 cups cubed, cooked turkey (or chicken). Serves 4-6.



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CARROT AND PARSNIP LATKES

Recipe from Joan Nathan's Jewish Cooking in America *(Knopf)*

2 medium carrots, peeled
5 small parsnips, about 1 pound, peeled
¼ cup all-purpose flour
2 large eggs, beaten
1 teaspoon minced chives or scallions
1 teaspoon chopped parsley
Salt and freshly ground black pepper
Peanut oil for frying

Using a grater or a food processor coarsely grate the carrots and parsnips. Transfer to a bowl and toss with the flour. Add the eggs, chives, parsley, and salt and pepper to taste. Mix until evenly moistened.

In a frying pan, heat ¼ inch of peanut oil until it is barely smoking. Drop in the batter by the tablespoonful and flatten with the back of a spatula. Fry over medium-high heat for several minutes on each side until golden. Drain on paper towels and serve immediately. Makes about 16 pancakes. ■

CANDY CRAFT

Continued from page 115

In a heavy saucepan, place all ingredients. Heat slowly over medium heat, stirring constantly. When the mixture comes to a boil, stop stirring and let bubble until smooth and thick. The less you cook it, the softer the toffee. For harder toffee, continue to cook but be careful not to burn.

Carefully pour the toffee into a buttered 9-by-13-inch baking pan and let cool slightly, about 10 minutes. With a sharp knife, cut the toffee lengthwise into 1-inch-thick strips. Then cut the strips crosswise into 1½-inch-long bars. Wrap toffees in strips of gold or silver foil, then in strips of parchment. Store toffees in an airtight container for up to 2 months. Makes about 6 dozen. ■

GOOD FOOD

Continued from page 112

Remove saucepan from heat and allow pears to cool in syrup. When cool, remove pears from syrup and arrange on a serving dish.

Place saucepan with syrup over high heat, add lemon slices, and bring to a boil. Continue to boil until syrup is thickened and reduced by half, about 15 minutes. Remove from heat and strain syrup into a small bowl. Reserve lemon slices. Add brandy to syrup, stir, and allow to cool. Spoon syrup over pears, garnish with reserved lemon slices, and serve. Serves 6.

CHOCOLATE PEARS

Recipe from Maurice Moore-Betty's Cooking for Occasions *(David White, Inc., 1971)*

1 cup sugar
Juice of 1 lemon
2 cinnamon sticks
4 whole cloves
6 firm Anjou or Comice pears, with stems intact, peeled
4 ounces unsweetened chocolate
2 ounces semisweet chocolate
½ cup sweet butter, softened
Mint sprigs for garnish

In a large saucepan, place the sugar and 4 cups water and heat over medium heat until sugar has dissolved, about 3 minutes. Add the lemon juice and spices and simmer, covered, for 10 to 15 minutes.

Trim the bottoms of the pears so that they can stand upright. Place pears in syrup and poach them until tender, about 30 to 40 minutes, depending on the ripeness of the pears. Test with a toothpick. Allow pears to cool in the syrup, then chill thoroughly, preferably overnight.

Place chocolates in the top of a double boiler and set over simmering water. Add the butter and stir until melted and mixture is smooth.

Remove the pears from the syrup and gently dry. Dip pears in the melted chocolate to coat evenly. Use a spoon, if necessary. Lift pears to drain off excess chocolate. Arrange them on a serving dish. Garnish each pear with a mint sprig. The pears will keep in the refrigerator for up to 36 hours. Allow to come to room temperature before serving. Serves 6. ■





Continued from page 75

ROLLED SUGAR COOKIES

For cookies:

- 1 cup unsalted butter, room temperature
- 1½ cups sugar
- 2 eggs
- 3 teaspoons vanilla
- 3 cups all-purpose flour
- 1 teaspoon baking powder
- ¼ teaspoon salt

For icing:

- ¼ cup unsalted butter, softened
- 1 pound confectioners' sugar, sifted
- 1 tablespoon vanilla
- Milk

Prepare cookies: In a mixing bowl, cream the butter with an electric mixer. Add sugar and beat until mixture is light and fluffy. Beat in eggs, one at a time. Add vanilla and beat until incorporated.

Sift together the remaining ingredients; stir them into the creamed mixture and mix well. Wrap dough in plastic wrap and refrigerate for at least 3 hours, or overnight.

On a lightly floured surface or pastry cloth, roll dough out to about ¼-inch thick. Cut out cookies with cookie cutters. Place cookies on a lightly greased cookie sheet and bake in a preheated 350°F oven for about 8 minutes, or until cookies are just golden. Cool cookies on wire racks until ready to decorate.

Prepare icing: In a bowl, cream together butter, confectioners' sugar, and vanilla. Add enough milk to allow icing to hold its shape but still move easily through a pastry bag. Test consistency: If icing is too dense, add more milk; if too runny, add more confectioners' sugar.

Fill a pastry bag fitted with a #1 or #2 pastry tip with the icing. Ice cookies with lines and dots and place on waxed paper until icing hardens. Store cookies in parchment-lined tins. Makes about 4 dozen cookies.



SOUR-CREAM GINGER COOKIES

These are Mario Buatta's favorite cookies. Recipe from Maida Heatter's Book of Great Cookies *(Knopf)*

For cookies:

- 2½ cups sifted all-purpose flour
- ½ teaspoon baking soda
- ⅛ teaspoon salt
- 2 teaspoons ground ginger
- 1 teaspoon ground cinnamon
- 1½ sticks unsalted butter (6 ounces), room temperature
- 1 cup firmly packed light brown sugar
- 2 tablespoons light molasses
- 1 egg
- ½ cup sour cream

For glaze:

- 1 egg white
- 1½ cups confectioners' sugar, sifted
- ⅛ teaspoon salt
- 1 tablespoon butter, melted
- 1 teaspoon vanilla extract

Prepare cookies: In a bowl, sift together the flour, baking soda, salt, ginger, and cinnamon and set aside.

In the large bowl of an electric mixer, cream the butter. Add the brown sugar and beat well. Beat in the molasses. Add the egg and beat well. On low speed add the sifted dry ingredients in three additions, alternating with the sour cream in two additions. Scrape the bowl with a rubber spatula and beat only until smooth.

Use a rounded teaspoonful of dough for each cookie. Shape mounds carefully and place them 1½ to 2 inches apart on a foil-lined cookie sheet. Bake cookies in a preheated 375°F oven for 12 to 14 minutes. The cookies are done when the tops of the cookies spring back when

lightly pressed with a fingertip. Transfer cookies to racks to cool.

Prepare glaze: In a small bowl, beat the egg white with an electric mixer until foamy. Add the confectioners' sugar, salt, butter, and vanilla and beat well for 2 or 3 minutes. The mixture should be runny enough to make a smooth glaze, but not so thin that much of it runs off the sides. If mixture is too thin, add more confectioners' sugar.

Place the racks of cookies over waxed paper. With a pastry brush, brush the glaze over the cookies. Let cookies stand on racks until the glaze is completely hard and dry. Store cookies in an airtight container in the refrigerator. Makes about 3½ dozen cookies.

TRIPLE-CHOCOLATE DROPS

4 ounces unsweetened chocolate, chopped
4 ounces semisweet chocolate, chopped
¼ cup unsalted butter
1 cup sifted all-purpose flour
½ teaspoon baking powder
¼ teaspoon salt
4 eggs
1½ cups sugar
4 teaspoons instant coffee granules
1 teaspoon vanilla
2 cups semisweet chocolate chips
2½ cups coarsely chopped walnuts

In the top of a double boiler placed over simmering water, melt the unsweetened chocolate, semisweet chocolate, and butter. Remove from heat and stir well. Set aside to cool completely.

In a bowl, sift together the flour, baking powder, and salt. Set aside.

In a large mixing bowl, beat together the eggs, sugar, instant coffee, and vanilla for 2 minutes. Add cooled chocolate mixture and mix well. Add sifted flour mixture and beat only until incorporated. Scrape down sides of bowl with a rubber spatula. Fold in chocolate chips and walnuts.

Drop dough by heaping tablespoonfuls onto foil-lined cookie sheets and bake in a preheated 350°F oven for 10 to 12 minutes. Do not overbake. Tops of cookies should be crisp and dry, while centers remain moist and chewy. Transfer cookies to racks to cool. Store in airtight containers in the refrigerator. Makes about 5 dozen 2-inch cookies.

BUTTER SCOTTIES

1 cup unsalted butter, room temperature
1 cup sugar, plus extra for topping
2 egg yolks
2 cups flour
¼ teaspoon salt
2 teaspoons vanilla

In the bowl of an electric mixer, cream together butter and sugar until light and fluffy. Beat in egg yolks.

In a medium mixing bowl, sift together flour and salt. Slowly add flour mixture to creamed mixture, beating until completely combined. Add vanilla and mix well.

Spoon cookie dough into a cookie press fitted with a dog-shaped disc. Press dough through press onto ungreased cookie sheets, about 1 inch apart. Bake in a preheated 350°F oven for 8 to 10 minutes, or until slightly brown. Remove cookies from oven and sprinkle each with sugar. Transfer to wire racks and cool completely. Store in airtight containers between layers of waxed paper. Makes about 8 dozen cookies. ■

For more pressed-cookie recipes, see page 110 of the December 1992 issue of House Beautiful.



Good cheer

The best bottles, books, and glasses for the wine-lover on your gift list

BY SARAH BELK KING

Now is the time to be jolly—especially if you have wine-lovers on your list. This year there are plenty of great gift ideas, from shapely stemware to invaluable books to bottles in every price range. The suggestions that follow can help you get started. But don't worry if you don't have time to shop just yet: Many wine and book stores are open late on Christmas Eve, so it's possible to come up with an inspired gift at the eleventh hour.





RIGHT: Château Lafaurie-Peyraguey in Riedel's Sauternes Glass.



Royal Copenhagen wine stopper.



ABOVE: Calvin Klein stemware with Jordan's Chardonnay and Sequoia Grove's Reserve Cabernet Sauvignon. ABOVE LEFT: Champagne flutes from Crate & Barrel with vintage Pol Roger.

BEST BOTTLES

Here are ten suggestions—from apéritif to brandy—that will appeal to every taste (including your own).

Pineau des Charentes, a sweet blend of unfermented grape juice and Cognac, is a lovely fortified apéritif with delicate flavors of fresh plums and hazelnuts. Serve it chilled with toasted almonds, cheese straws, or toasted baguette slices spread with foie gras. Look for the Reynac brand, available nationwide for about $12 a bottle. Since the characteristic pop of a Champagne cork signals celebration, a bottle of bubbly is an especially welcome gift this time of year. An outstanding choice: the sensuous, rich-tasting Champagne Pol Roger 1988 ($50).

Chardonnay lovers will delight in the 1992 vintage from Jordan Vineyard & Winery ($21). This luscious, fruity white is light enough to serve as an apéritif yet bold enough to pair with pasta with wild mushrooms, roast pheasant, or grilled salmon. Monsanto Chianti Classico Riserva 1990 ($14) is a glorious medium-bodied red with hints of raspberries and black pepper. >

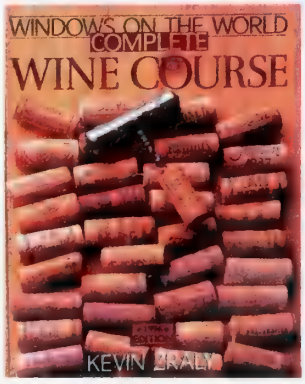


Picnic basket from Dom Pérignon (RIGHT) comes with a bottle of vintage Champagne.


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Try it with risotto, polenta, or veal chops. Another great red to look for: the 1991 Sequoia Grove Cabernet Sauvignon Estate Bottled Reserve ($26). It's a big, full-bodied wine with flavors of ripe cherries and cloves.

Cozy up to the fireplace with a glass of Cockburn's Anno 1990 late bottled vintage port ($19). It's a medium-bodied potable with hints of toffee and ripe plums. For the aficionado on your list, wrap up a bottle of Sandeman 20-Year-Old Tawny Port ($42), a deep amber-colored elixir with hints of cassis and chocolate. Try it with toasted walnuts and Stilton. An outstanding dessert wine is I Capitelli 1992 ($35). It has a fragrant, lush bouquet of ripe peaches and is the perfect partner to biscotti, pound cake, or Gorgonzola. Another sweet finish: Château Lafaurie-Peyraguey 1989 ($48), an opulent, sophisticated Sauternes with flavors of fresh apricots and toasted hazelnuts. Brandy lovers will swoon over the bone-dry elegance of the California-made Germain-Robin XO Reserve ($105). It has a dreamy bouquet reminiscent of golden raisins and a long-lasting finish much like that of a fine Armagnac.



GOOD READS

One of the best new books for anyone who has ever felt intimidated by ordering, buying, or tasting wine is *Fear of Wine: An Introductory Guide to the Grape* by Leslie Brenner with illustrations by Lettie Teague (Bantam, $12). Brenner's book is full of essential wine information and her lively, no-nonsense style helps quell insecurities. Practical serving information (like how to open a bottle gracefully, and which wines are best with which foods) plus dining-out tips (how to spot an inflated wine list, and the proper way to send a bottle back) will instill confidence. Also enjoyable is Brenner's way of blowing the cover on puffed-up wine talk: "Vinification," the author says, "is just a ten-dollar word for winemaking."

The *Wine Lover's Companion* by Ron Herbst and Sharon Tyler Herbst (Barron's, $12) is an invaluable reference for novices and experts alike. The dictionary format makes looking up words like *Soave* (the name of a region in Italy), or *Qualitätschaumwein* (the German term for "quality sparkling wine") fast and easy. This is the book to reach for when looking for a quick answer to almost any wine-related question.

The most recent edition of Kevin Zraly's *Windows on the World Complete Wine Course* (Sterling Publishing Company, Inc., $24.95) is a straightforward wine reference. It's a terrific gift on its own, but also invaluable as a companion to Zraly's lively classes in New York. Eight two-hour classes are $475, which includes the wines and a copy of Zraly's book.

Historians, Francophiles, and armchair travelers alike will find Richard Olney's *Romanée-Conti: The World's Most Fabled Wine* (Rizzoli, $35) a fascinating journey through one of the most renowned wine regions in the world. Although the book's focus is the noble red described as "the paradigm of great Burgundy" and, more poetically, "bottled velvet and satin," it is nonetheless a terrific book for learning about the making, storing, and serving of wine in general. Olney's passion for the wine and its region is infectious.

Looking for a little something to wrap up along with a bottle? *Hugh Johnson's Pocket Encyclopedia of Wine 1996* (Fireside, $12) is just the right size. Johnson has been revising his popular little guide since 1977, and for many wine-lovers it's a must-have. The book includes descriptions of more than 5,000 wines from around the world, with maps, historical information, and serving tips. In the newest edition, Johnson writes about the increasing use of vineyard names—particularly in California—for wines that were once only identified by brand. As always, there is updated information on values and cellaring (what should be drunk now and what should be allowed to age).



Kevin Zraly's *Windows on the World Complete Wine Course* in book form, TOP LEFT. **Apéritifs and after-dinner drinks to round out a wine-lover's cellar** (ABOVE).

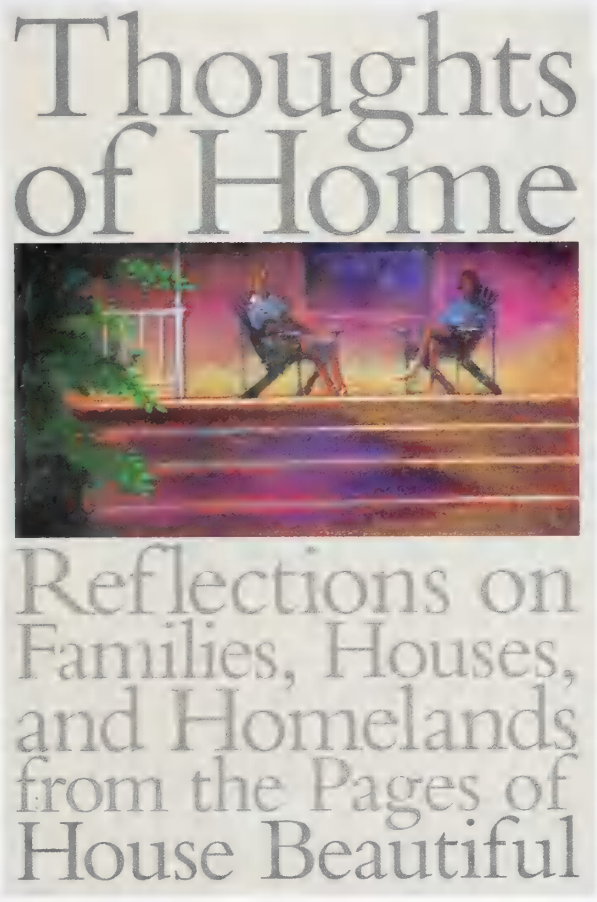
How a wine tastes has a lot to do with grape variety. But flavor and aroma are also largely determined by where the wine grapes are grown. It makes sense, then, to learn about wine through geography, and there's no better way than with *Oz Clarke's Wine Atlas* (Little Brown, $60). This big book includes over 70 large-scale hand-painted panoramic maps of major wine regions as well as smaller detailed maps highlighting wineries and vineyards. (And it's infinitely more fun than any geography class we've ever sat in on.)

GLASSES, BARWARE, AND WINE ACCESSORIES

The newest addition to Riedel's Sommeliers line of crystal stemware looks a lot like a fat, curvy tulip. It's called the Sauternes Glass and is the ideal shape for enhancing that sweet elixir as well as other dessert wines. Each 7⅞-inch-tall glass costs $55. For serving sparkling wines, the graceful Trumpet Flutes from Crate & Barrel are cause for celebration. They're pretty, practical and a terrific value, too: a set of twelve 8-ounce glasses is just $24.

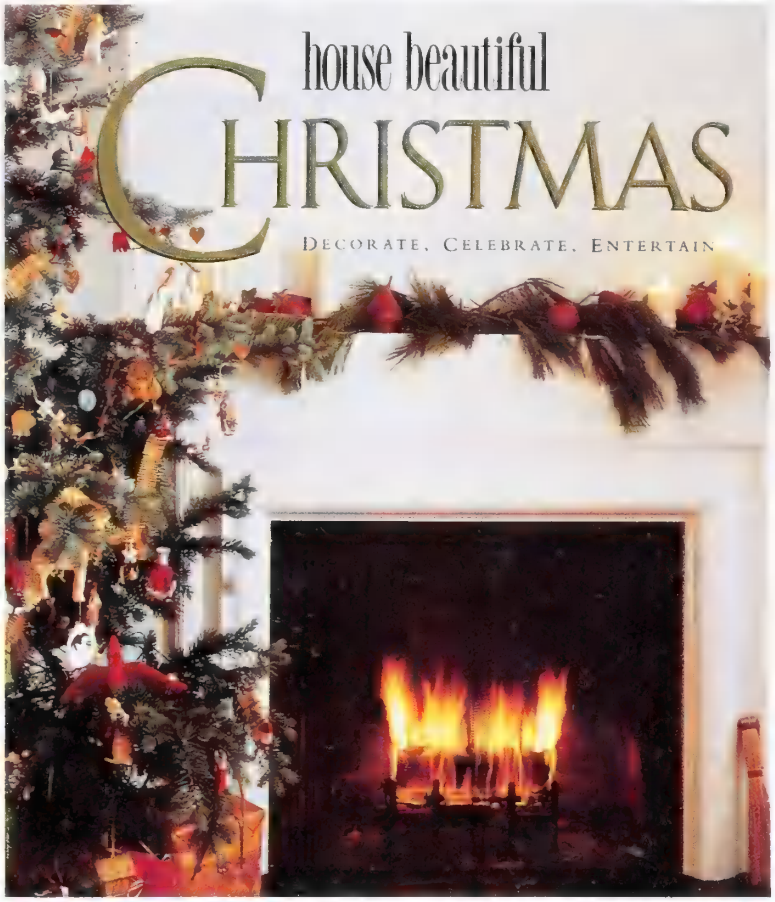
Leave it to Calvin Klein to create stemware that's as sleek >

Celebrate the Season



Just out is Hearst Book's *Thoughts of Home,* a collection of 44 short memoirs that *Publisher's Weekly* describes as "delightful, marvelously vivid personal essays…deeply affecting voyages of self-discovery." A perfect gift for any home-lover—your weekend host, your mother, yourself.

House Beautiful Christmas is a richly illustrated book packed with holiday decorating and entertaining ideas. Use it for inspiration and how-to on party tables, festive trees, wrapping gifts, making ornaments. Then, come January, save it for next year's fun.



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and understated as his fashion designs. The new, slightly angular glasses from Calvin Klein Home come in two styles: Basic, which includes a water goblet and an all-purpose wineglass ($20 each); and Fine, which includes a flute, a red wineglass, and a white wineglass ($25 each).

Le Déjeuner gift set from Dom Pérignon will set the stage for the classiest picnic imaginable. The leather-trimmed willow hamper from London's Thomas B. Swain & Co., Ltd. is fitted with plates, flatware, napkins, Champagne flutes, a cheese knife, and a Champagne chiller. And to top it off, there's a bottle of Cuvée Dom Pérignon 1988. The set is $599.

Bacchanales is a new board game about French wine created by noted French perfumer Veronique Debroise. The game comes with wine-tasting guidebooks, 40 aromatic extracts which closely approximate those naturally found in French wines, and four flavor extracts that demonstrate the qualities of astringency, acidity, bitterness, and softness. (Players provide their own wine.) Everyone tastes a wine and records observations on the tasting cards provided. Retails for $95 at Saks Fifth Avenue and Bloomingdale's.

Danish architect Torben Rasmussen had form and function equally in mind when he designed the sleek wine bottle stopper ($50) for Royal Copenhagen. It's made of highly polished aluminum and works like a thermos bottle stopper, tightening as it turns. ■

Sarah Belk King, a former House Beautiful editor, is a freelance writer living in Virginia.

Thoughts of Home

Continued from page 20

odds with modern conceptions of the nature of the world and man's place in it. The lusty and unreserved joyful worship of a Magnificat and the stately prayerfulness of an Ave Maria also opened up dimensions from another time.

* * *

It all fell away.

With the modernization of the church in the late sixties (I had graduated in 1962), the nuns left the cloister and went into the world in regular clothes, in many cases to serve in the inner cities. In a secular world, my ties to a changing Catholicism also fell away.

Noroton closed and the property was sold to a developer who, I heard, tore down the middle section of the house, the section that contained the chapel. This left two freestanding wings facing each other, which he renovated into condominiums.

One spring, long after all this happened, I was driving through Connecticut on the Thruway when the exit for Noroton came up. On a whim I took it, and a little while later I was driving down the road that leads toward the end of the point. I parked outside the entrance and walked up the drive.

Where before there had been a facade enclouded in trees, there was nothing. In place of the middle section of the house there was just sky. You could walk right through to the sea on the far side. But I stood there on the site of the chapel, aware, first, of my feet on the ground, then of my weight, of my eyes, of my breath, of the interior of me, of my heart. Of my soul. ■

Suzannah Lessard recently left The New Yorker, *where she was a staff writer for twenty years. Her memoir* The Architect of Desire: Beauty and Danger in the Stanford White Family *will be published by Dial Press in the spring of 1996.*

House Beautiful is pleased to announce the publication of Thoughts of Home: Reflections on Families, Houses, and Homelands from the Pages of House Beautiful, *a collection of essays from this column. (Hearst Books, $25, at bookstores.)*

Love at First Site

Continued from page 103

is only one room deep throughout, with porchlike external corridors allowing light to flood into the interiors.

The house is different from most in its community in forgoing the natural wood siding that Turnbull himself uses in many of his rural projects in the Napa Valley and at the Sea Ranch. Instead, this scheme harks back to the painted wood houses of mid-19th-century California, those Carpenter Gothic adaptations that look so fresh in Gold Rush daguerreotypes.

That style's feeling of sharpness is enhanced in this house by the crisp linear quality of the vertical wood siding, with gray-green painted boards set off by white battens. The standing-seam metal roof (chosen as a fire precaution in this brush fire zone) echoes the striped walls below, giving a rhythmic order to massing that meanders with disarming casualness.

A dramatic two-story entry hall offers a brilliant introduction to the house and its surrounding gardens, with views into the living room, up the steeply turning stairway, through cutout walls on the second floor, down the window-walled outer corridor along the front facade, and out tall windows toward the cherished live oak. Before too long the enticing views lure one into the garden. This is the work of landscape architect William Peters, whose trellised walls of fragrant jasmine, brick terraces, live oaks, and other indigenous dry-weather species give the grounds the same air of offhanded appropriateness that the house possesses. For all its charm, this building has a bold architectural presence, emphasized by the massive chimney that anchors the structure as memorably as the great tree next to it does the compelling landscape.

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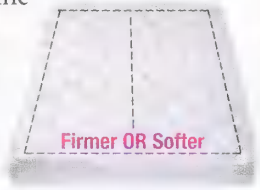
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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNER'S COLLECTION AND ARE NOT AVAILABLE

23 STYLE BEAT *Page 23:* **Hat Creek fresh smoked trout,** $7/7 oz.—Napa Valley Trading (M,MO), 6540 Washington St., Yountville, CA 94599; 800-688-7233. **Jeep Boom Box,** #63109R, 11" h. x 7½" w. x 18" l., $200—Hammacher Schlemmer (R,MO), 445 N. Michigan Ave., Chicago, IL 60611; 312-527-9100 or 800-759-5700. **Zig zag bottle,** $468; **vase,** $380, designed by Nicola Contreras—Art & Soul (R), 1127 King St., Alexandria, VA 22314; 703-549-4881; Repertoire (R), 318 Boylston St., Boston, MA 02116; 617-426-0060. **Candella lamp,** $99, by designer Bruno Van Roey—Kikkerland (M), W. 79 St. Marina, Box 77, New York 10024; 212-678-2250. **Surf runner radio,** $40—Speedo (R), 721 Lexington Ave., New York 10022; 212-688-4595 or 800-SPEEDO. **Unity Audio Signature 1 Loudspeaker,** 44" h., 9" w., 9" d., $3,650/pr.—Audio Arts (R), 285 W. Broadway, New York 10013; 212-431-9200. **Elephant bottle opener** by Jorgen Møller, $25—Royal Copenhagen/Georg Jensen (R), 683 Madison Ave., New York 10021; 212-759-6457. **CM-RX100 Analog Cellular telephone,** 3½" x 2⅜"x1⅛", $499—Sony (R), Sony Style, 550 Madison Ave., New York 10022; 212-833-8800 or 800-342-5721. **Hand-thrown earthenware bowls** by Julie Goodwin, $35/ea.—for stores: Camden Lane (M), 2 Horatio St., Ste. 6P, New York 10014; 212-989-6813; Felissimo (R), 10 W. 56 St., New York 10019; 212-956-4438.

Page 26: **Hand-made white gift box,** $22; **Jasmine bubble bath** in cobalt bottle with hand-written label, $22—The French Look (M), 363 W. Erie, Chicago, IL 60610; 312-587-0200. **Pear-shaped soap,** From The Garden, $30/4; **classic animal blocks,** $25/9—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Shakers of Maine dried herbs,** #SH, $4/ea.—Delaware River Trading (R), 47 Bridge St., Frenchtown, NJ 08825; 800-732-4791. **Glass ornaments,** $12/ea.—Apartment 48 (R), 48 W. 17 St., New York 10011; 800-894-6943. **Cologne,** #FRG1, 3 fl. oz., $45—J. Peterman Company (MO); 800-231-7341. **Mercury glass jug,** 17" h., 9½" dia., base 7", $70—El Plato (M), 1736 18 St., San Francisco, CA 94107; 415-621-4487. **Perforated tin pyramid-shaped votives,** small: 6½" h., $30/ea.; medium: 9" h., $35; large: 11" h., $45—AD Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. *Assorted candles, left to right:* **Woven wrapped candle,** from Forest Essentials, honey, gardenia, beeswax candle, $23; **rectangular lavender candle with natural fiber tie,** 3½" x 4", Soothing from One Twenty Five, lavender and ylang-ylang, $19.50; **round low candle with natural fiber tie,** 5" dia. x 3" h., Romance, from One Twenty Five, nutmeg and ylang-ylang, $32; **tall column with raffia tie,** 12" h. x 3" dia. Rain Forest by E. Harcourts, $31; **tall column with natural fiber tie,** 9" h. x 2" dia. Vanilla Bean by One Twenty Five, $17.50; **column with natural fiber tie,** 5" h.", 3" dia., Stimulating, by One Twenty Five, eucalyptus and ylang-ylang. $19.50; **column,** 6" h. x 3" dia., Rejuvenating, from the Aroma Therapy of Rome, orange and ylang-ylang, $19; **candle in gilded glass votive,** Luna, $13; **votive in brushed metal with shell lid,** Le Temps d'un Été ocean scented, $20—Illume (R), 8302 W. Third St., Los Angeles, CA 90048; 800-2ILLUME or 213-782-0342; Illume (R), 1117 Broadway, Santa Monica, CA 90401; 310-458-1043. **Small 2" votive lemon-grass scented candles,** $15/6—Lemon Grass (R), 367 W. Broadway, New York 10013; 800-287-0926.

Page 28: **Pillows,** linen tape boudoir pillow, $300/ea.—Calvin Klein (R), 654 Madison Ave., New York 10021; 212-292-9000. **Eye rest,** charmeuse, $25; **bone-shaped traveler pillow,** linen, $50—The Loom Co. (M); 212-366-7214. **Wire-handled teapot,** large, celadon, $195—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Leather chair,** True British Tan, #05A1276, $2,150—J. Peterman Company (M), 800-231-7341. **Cashmere blanket,** heather, $1,485—TSE (R), 827 Madison Ave., New York 10021; 212-319-5118. **Towels,** $16/ea.—Cittadini (R), 83 Birch Hill Rd., Locust Valley, NY 11560; 516-671-4155. **Terry bath stool,** #74-648618, $185—Chambers (M); 800-334-9790. **Wool blanket,** $475—Gardens (R), 1818 W. 35 St., Austin, TX 78703; 512-451-5490. **Heart pillow,** with lavender, $25—Estelle Billot at Yvette Fry (M); 212-481-6950. **Steamer trunk,** goatskin and rawhide, $15,000—T. Anthony Ltd. (R), 445 Park Ave., New York 10022; 212-750-9797. **Plates,** La Page de Dessin, $150/6—Barneys (R), Seventh Ave. at 17 St., New York 10014; 212-339-7300.

Page 30: **Bird Call set,** # 665322-25, $695; individual bird calls, $20/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Three months of crated bulbs,** #433805, $95—Smith & Hawken; 800-776-3336. **Round wood inlaid trays,** by Paola Lenti, 16" dia., leaf pattern, $235; rose pattern, $260—Disegni (M), 1510 Eddy St., PH 3E, San Francisco, CA 94115; 800-484-5934, ext. 2303. **Embroidered hand towels** by Anki Spets, $18/ea.—Area (M), 180 Varick St., New York 10014; 212-924-7084. **Photo albums,** large, $125; small, $95; **mandarin oranges** by Dartington, 1.2 kg. jar, $45—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Tobacco seeds,** *Nicotiana alata,* $1.75/pack, plus shipping; catalog of bulbs and seeds, Twinleaf '95, $1—Monticello's Thomas Jefferson Center for Historic Plants (MO), PO Box 318, Charlottesville, VA 22902; 804-984-9860. **White slip flowerpots** by Jane Hogben, Terra Cotta, large, 6¼" h., $25; small, 4" h., $15—Charleston Gardens (R), 61 Queen St., Charleston, SC 29401; 803-723-0252. **Log Carrier,** #LC300, $115—Pilgrim Hearth Wares, (M) 720 Harbour Way South, Richmond, CA 94804; 510-412-9000. **Silver-plated buckets** by John Stefanidis, small, $150; medium, $250; large, $485—John Rosselli & Associates (T), 979 Third Ave., New York 10022; 212-593-2060. **La Giara Christmas Novello,** liter, $25—Balducci's (R,MO); 800-225-3822; Dean & Deluca (R, MO), 800-221-7714.

38 NEWS *Holiday cards* **Cards for a Cause charities:** Amnesty International, Children with Disabilities, American Cancer Society, National Committee to Prevent Child Abuse, Sierra Adoption Services, Environmental Defense Fund, Child Welfare League, National Alliance to End Homelessness, American Foundation for AIDS Research, $13.95/box of 10—175 Spencer Pl., Ridgewood, NJ 07450; 201-670-1112. **Aids project L.A.** [illegible] of $10/box of 10—1313 N. Vine St., Los Angeles, CA 90028; 213-993-1420. **American Cancer Society,** $25–$40/25 cards—New York City Division, 19 W. 56 St., New York 10019-3984; 212-[illegible] American Heart Association, donation of $15/card, one design—National Center, 7272 Greenville Ave., Dallas, TX 75231-4596; 214-373-6300. **M.D. Anderson Hospital and Tumor Institute:** Children's Art Project, $9/20 cards—PO Box 297532, Houston, TX 77297; 800-231-1580. **UNICEF,** $60/50 cards—1 Children's Blvd., Chattanooga, TN 37422; 800-553-1200. **Wildlife Federation,** $14.50/box of 20—1400 16 St. NW, Washington, DC 20036-2266; 800-432-6564. **Alzheimer's Association,** $19/25 cards—919 N. Michigan Ave., Ste. 1000, Chicago, IL 60611-1676; 312-335-8700. **God's Love We Deliver,** $15/12 cards—895 Amsterdam Ave., New York 10025; 212-865-4800. **The Muscular Dystrophy Association,** $10/25 cards—15400 19 Mile Rd. #175, Clinton Township, MI 48038; 810-228-0004. **The Sierra Club,** $19–$23/25 cards—Healthy Planet Products, PO Box 750998, Petaluma, CA 94975-9944; 800-424-4422.

50 KEEPING COOL WITH CALVIN *Pages 50 and 52:* **Calvin Klein** (R), 654 Madison Ave., New York 10021; 212-292-9000. *Architect:* John Pawson, 27-29 Whitfield St., London, W1P 5RB, England; 011-44-171-580-6611.

54 MENORAHS BY ARTISTS **"Monumental Menorahs,"** on view through Jan. 18, 1996 at Hebrew Union College–Jewish Institute of Religion, Brookdale Center, 1 W. 4 St., New York 10012; 212-674-5300, ext. 205. Admission free. Artist-led group tours by appointment only.

56 BORN-AGAIN PLASTICS **Adirondack chair,** $235; **ottoman,** $79—Janus et Cie (M), 8687 Melrose Ave., Ste B-146, W. Hollywood, CA 90069; 800-245-2687. **Twist longue chair w/ottoman,** $500; **side table,** $125; **Span bench,** $300—Meta•morf (M), 2706 N. Mississippi St., Portland, OR 97227; 503-282-9922. **ErgoRondack furniture,** designed by Barry Gulliver—Echo Products (M), 444 N. Nappannee St., Ste. 201, Elkhart, IN 46514; 219-294-1166; distributor: Yemm & Hart, RR1 Box 173, Marquand, MO 63655-9610; 314-783-5434.

62 LEARNED WHIMSIES *Pages 62 to 69:* **Yves Halard** (R), 252 Boulevard St.-Germain, Paris, 7ième arr., France; 011-331-4222-6050.

70 LOVE, PEGGY *Pages 70 to 75:* **Angel,** one of a kind—Ronaldo Maia Flowers (R), 27 E. 67 St., New York 10021; 212-288-1049. **Ribbons and tissue paper**—Kate's Paperie (R), 561 Broadway, New York 10012; 212-941-9816. **Bartlett Pear**—Christopher Radko (T), PO Box 238, Dobbs Ferry, NY 10522; 800-71-RADKO. **Frame for watercolor**—Goldfeder/Kahan Framing Group (R), 37 W. 20 St., New York 10011; 212-242-5310. **To order special cookie cutters:** Hammer Song, 221 S. Potomac, Boonsboro, MD 21713. Free catalog.

76 THE ETERNAL MAZE *Pages 76 to 81:* **Designer and author of** *The Art of the Maze,* $35—Adrian Fisher, c/o Maze Design, 5 Victoria Grove, Southsea, Hampshire U.K. PO 51 NE; 011-44-1705-355-500; fax: 011-44-170-535-0954. **Maze Prints**—Ursus Books & Prints Ltd. (R), 981 Madison Ave., New York 10021; 212-772-8787. **Designer**—Randoll Coate, 16 The Boltons, London SW1O 9SU England; 011-44-171-370-1585.

82 AN ARTFUL HOUSE *Pages 82 to 87:* **Florence Griswold Museum,** 96 Lyme St., Old Lyme, CT 06371; 860-434-5542. "Celebration of Trees" is open Sat., Dec. 2 through Sun., Jan. 7, 1996. Hours: Tues.–Sun., 12–5 P.M. Call for regular winter and summer hours.

96 HOLIDAY HARVEST *Pages 96 to 99: Designer:* **Carol Glasser Interiors,** PO Box 130246, Houston, TX 77219-0246; 713-520-0371. *Holiday greenery design.* **Jeff Bradley,** 1116 Banks St., Houston, TX 77006; 713-523-3102.

100 LOVE AT FIRST SITE *Pages 100 to 103: Architect:* **William Turnbull Associates,** Pier 1½, The Embarcadero, San Francisco, CA 94111; 415-986-3642. *Project Architect:* **Eric Haesloop.** *Project Team:* Andrew Mann, Anne Wilson. *Landscape Architect:* **William Peters,** 47 Arroyo Rd., Fairfax, CA 94930; 415-453-9325. *Interior Designer:* **Maxine Davis**—Color & Interiors, 282 Divisadero St., San Francisco, CA 94117; 415-487-1913. *Contractor:* **Paragon Construction,** 47A Washington Ave., Point Richmond, CA 94801;510-232-4330. *Structural Engineer:* Simmons Structural Engineering, 1855 Olympic Blvd., Ste. 210, Walnut Creek, CA 94596; 510-938-8441. **House size:** approx. 6,000 sq. ft. **Lot size:** 2.5 acres. *Exterior Materials:* **Structure type,** wood frame. **Exterior siding material,** board and batten cedar siding. **Roof,** standing seam metal roof, color: slate gray (#16)—BHP Steel Building Products USA, Northwest Regional Office, 2141 Milwaukee Way, Tacoma, WA 98421; 800-733-4955. **Exterior paint** on doors, windows, and eave trim, color: Whisper White H-110, semi-gloss latex paint—Fuller-O'Brien Paints (M), O'Brien Corp., 395 Oyster Point Blvd., Ste. 350, San Francisco, CA 94080; 800-368-2068. **Stain:** on porch posts and framing and 1x2 vertical battens, color: Outside White, opaque stain—Olympic, PPG Architectural Finishes (M), One PPG Place, Pittsburgh, PA 15272; 800-235-5020. Stain on 1x8 vertical boards, color: Sandstone, opaque stain—Olympic, see above. Stain on lattice members and lattice trim, color: Flint Stone, opaque stain—Pittsburgh Paints (M), division of PPG industries; for dealers: 800-441-9695. *Interior materials:* ⅝" gypsum wall board. **Insulation:** Blackore—Tuff R rigid insulation—Celotex (M), Celotex Corp., PO Box 31602, Tampa, FL 33631; 800-235-6329. Unfaced glass fiber insulation—Owens-Corning (M), Fiberglass Tower, Toledo, OH 43659; 800-GETPINK or 800-438-7465. **Doors & Windows**—Northwest Door & Sash Co. (M), 303 S. Fifth, Ste. 120, Springfield, OR 97477; 503-744-0150. **Floors:** Red Oak, custom. **Cabinets:** Painted MDF, and closed grain hardwood, custom—William Turnbull Associates, see above. **Paint,** color: Decorator White—Fuller-O'Brien Paints, see above. *Lighting:* **Recessed down light in downstairs,** Model H-1499T/1421C—Halo Lighting (M), 400 Busse Rd., Elkgrove Village, IL 60007; 708-956-8400. **Lighting at all valances,** model 202—Wellmade Products (M), 860-81 St., Oakland, CA 94621; 510-562-1878. **Hardware,** Orbit series doorknobs—Schlage, 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. **Masonry fireplace**—Benattar Marble & Granite (M), 1500 Burke Ave., San Francisco, CA 94124; 415-821-1500. **Gas fireplace,** Heatilator, 1915 W. Saunders St., Mt. Pleasant, IA 52641; 800-843-2848. *Kitchen:* **Refrigerator:** # BISB42EL w/compressor motor, assembly B6S42EL custom wood panel to match cabinets—General Electric (M), GE Appliances, Appliance Park, Louisville, KY 40225; 800-626-2000. **Range,** #VGR36, black enamel; hood; #VRH36, stainless steel—Viking Range Corp. (M), PO Drawer, 111 Front St., Greenwood, MS 38930; 601-455-1200. **Oven,** #KEM1371T (wall oven/microwave)—KitchenAid (M), St. Joseph, MI 49085; 800-422-1230. **Bar Sink,** Franke, E0110—Franke (M); 215-822-8014. Faucets, style #: 201-GN8A-E3-317-CP—Chicago Faucets (M), 2100 S. Nuclear Dr., Des Plaines, IL 60018; 312-694-4400. **Countertop**—Benattar Marble & Granite, see above. **Counter stools,** Verda teak finish by Nord Furniture—C.J. Welch-North (T), 101 Henry Adams St., San Francisco, CA 94103; 415-864-1700. *Two-story entry:* **Turkish rug,** designed by—Walter M. Cecil, III, 555 Buena Vista West, Ste. 406, San Francisco, CA 94117; 415-626-3737. *Living room:* **Wool rug**—Hans Lenkert (T), 290 San Bruno Ave., San Francisco, CA 94103; 415-863-0222. **Sofa and love seat** designed by Maxine Davis, made by—J.F. Fitzgerald Co (T), 2750 19 St., San Francisco, CA 94110; 415-648-6161. **Upholstered swivel chair**—National Upholstering Co. (T), 101 Henry Adams St., San Francisco, CA 94103; 415-861-4669. **Fabric,** Kars, Cowtan & Tout—Kneedler-Fauchère (T), 101 Henry Adams St., San Francisco, CA 94103; 415-861-0100. **Coffee table**—

Robert Brian Co. (T), 101 Henry Adams St., San Francisco, CA 94103; 415-621-2273. **Japanese trays**—T. Fuji Japanese Antiques (R), Kilohana Sq., 1016-B Kapahula Ave., Honolulu, HI 96816; 808-732-7860. **Fish sculpture**—Robert Brian Co., see above. **Pillows**—Entre Libre (R), 410 W. Broadway, New York; 212-431-5279. *Dining room:* **Platter, cream vase**—Sue Fisher King (R), 3067 Sacramento, San Francisco, CA 94115; 415-922-7276. *Bedroom:* **Kimono throw on bed**—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Black & white silkscreen** by Robert Motherwell. **Bench,** custom—National Upholstering Co, see above. **Vertical wood lattice** above mantel—Robert Brian Co., see above. **Vase; gold plate**—Sue Fisher King, see above. *Bathroom:* **Tub surround, sink counter**—Bennatar, see above. **Outdoor furniture,** Nantucket table, chairs and bench, Market umbrella by Summer Classics—For stores in CA, OR, and AZ: Restoration Hardware (R); 707-443-9397; other locations: 312-822-0065.

104 'TIS A MORN BEFORE CHRISTMAS *Pages 104 to 107:* **Jumbo cups and saucers,** Blue Room collection, Imperial Wear, $65; **Italian oval platter,** #251BL073, 14", $105—Spode (M), 1265 Glen Ave., PO Box 9012, Moorestown, NJ 08057-0912; 800-257-7189. **Terra-cotta plates,** Queen Anne style, 10½", #5310, $10.50/ea.—Loneoak & Co. (R,MO), 3351 E. Imperial Hwy., Lynwood, CA 90262; 310-638-3350 or 800-541-2773. **Small Plough matte finished dinner chargers,** #114101, 12¼"d., $50—Wilton Armetale (M), Plumb and Square Sts., PO Box 600, Mount Joy, PA 17552-0600; through Strauss Christeson (MO); 800-356-4244. **Glass tumblers,** #28-063727, $24/set of 12; **striped kitchen towels** (as place mat), #61-659094, 19½" × 31", $10/set of 4; **checkerboard kitchen towels** (as place mat), #61-634337, $10.50/set of 6—Williams-Sonoma (R,MO), Mail Order Dept., PO Box 7456, San Francisco, CA 94120-7456; for stores and to order: 800-541-2233. **Tablecloth,** $350—Trouvaille Française (R), 552 E. 87 St., New York 10128; 212-737-6015, by appointment only. **Metal Christmas tree candleabras,** $250/ea.—William-Wayne & Co. (R), 846-850 Lexington Ave., New York 10021; 212-288-9243 or 800-318-3435. **Red napkins,** #783065, Colbert, color; geranium #3942, $12.99/yd.; **green slipcovers on chairs,** Yvette, Chezvous, #3943 kelly, $13.99/yd.—P. Kaufmann (M), through Calico Corners, Walnut Rd. Business Park, 203 Gale Ln., Kennett Square, PA 19348, attn: Linda Emmons; 800-777-9933; made by Roy Rudin, 545 Eighth Ave., New York 10018; 212-967-2611. **Flower arrangement**—Very Special Flowers (VSF), 204 W. 10 St., New York 10014; 212-206-7236. **White demitasse cup and saucer,** Nymphea, $140/cup and saucer—Robert Haviland & C. Parlon; for more information: 800-993-2580.

108 CANDY CRAFT *Pages 108 to 109:* **Florist's wire, parchment, and gold foil**—New York Cake & Baking Distributors (R), 56 W. 22 St., New York 10010; 212-675-2253. **Glassine envelopes**—Kate's Paperie (R), 8 W. 13 St., New York 10011; 212-633-0570.

110 ON THE FIRST DAY OF CHRISTMAS *Pages 110 to 112:* **Pears:** Royal Crimson, Summergold, Ruby Holiday, Royal Riviera, Bosc, and Royal D'Anjou varieties—Harry and David (MO); 800-547-3033, Dept. 5233. **Glass cake stand,** $95; **glass plate,** $25—Maya Schaper Cheese & Antiques (R), 106 W. 69 St., New York 10023; 212-873-2100.

120 GOOD CHEER **Sauternes glass,** from the Riedel Sommeliers line, $55/ea.—Riedel Crystal (M); 800-642-1859. **Trumpet champagne flutes,** $24/12—Crate & Barrel (R,MO); 800-323-5461. **Calvin Klein stemware,** basic water goblet and all-purpose wineglass, $20/ea.; fine champagne flute, red-wine glass, white-wine glass, $25/ea.—Calvin Klein (R), 654 Madison Ave., New York 10022; 212-292-9000; and department stores nationwide. **Le Déjeuner gift set,** picnic basket includes plates, flatware, napkins, Champagne flutes, cheese knife, Champagne chiller, and a bottle of Cuvée Dom Pérignon 1988, $599/set—Liquor by Wire (MO); 800-621-5150. **Bacchanales,** wine game, $95—at select Bloomingdale's, Saks Fifth Ave., and Neiman Marcus stores. For information: Scenterprises: 212-580-5309; to order: 800-249-0222. **Wine bottle stopper,** $50—Royal Copenhagen (R), 683 Madison Ave., New York 10021; 212-759-6457; for stores: 800-431-1992.

128 FANTASY HOUSES Washington D.C. Design Center, 300 D St. SW, Washington, DC 20024; 202-554-5053.

CORRECTIONS

In our October 1995 issue, the phone number on page 175 for Historical Materialism was incorrect. The correct number is 212-431-3424.

The phone number on page 173 for Pioneer Linens was incorrect. The correct numbers are 407-655-8553 or 800-207-5463.

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Fantasy houses

In an annual Washington, D.C., charity event, designers scale down their dream houses in spicy gingerbread

BY JANE ELLIS





Mary Frederiksen's half-timbered Tudor house (ABOVE) **used plain gingerbread for the plaster in-fill and chocolate for the framing. Greenery was royal icing.**

The holidays, the hearth, and the home are the focus of the Washington Design Center's two-week open house they call Sweet Dreams. Last year the event—which included a gala, rooms decorated for the holidays, and a silent auction of gingerbread houses—attracted thousands of visitors. During the first ten days of December they celebrate their second year and expect another great turnout.

This year House Beautiful will be a cosponsor of Sweet Dreams, which will benefit local charities. Along with seminars and gingerbread house-making demonstrations by a local cake decorator, a gingerbread house contest is planned. The contest will have three categories—one to re-create a historic property in the Washington area, one for designers who will make and decorate the houses with their children, and the third, a pure fantasy. Here are three of the winners from last year's event and a tried-and-true recipe for gingerbread to get you baking and into the spirit of Christmas.





Last year's contest winners included, ABOVE, **Jill Symons's classic Chesapeake Bay Colonial.** RIGHT, **Hansel and Gretel cottage from G. David Emery. Shutters are striped gum strips.**

GINGERBREAD

Recipe from Constance Baldwin

8 cups unsifted flour
2 teaspoons ground cinnamon
2 teaspoons ground ginger
½ teaspoon salt
1¾ cups dark corn syrup
1 cup firmly packed light brown sugar
¾ cup butter

In a large bowl mix flour, cinnamon, ginger, and salt.

In a 2-quart saucepan over medium heat, melt corn syrup, brown sugar, and butter, stirring occasionally until well blended. Make a well in the dry ingredients, pour corn syrup mixture in the center and stir until blended. Knead dough until smooth and even in color. Divide dough into four equal parts and wrap in plastic wrap. Start working with dough as soon as it is made or refrigerate for up to two days. Allow dough to come to room temperature before rolling.

Roll out one piece of dough at a time on a foil-lined baking sheet to a 9-by-13-inch rectangle about ¼-inch thick. Cut out shapes for house according to your plan. Makes enough for an 8-inch-square house with pitched roof.

Bake shapes in a preheated 350°F oven for 10 to 15 minutes, or until very lightly brown around the edges. Trim the warm gingerbread shapes to size immediately. Cool on baking sheet until firm enough to transfer to wire racks.

Store shapes flat in a dry place until ready to assemble.

ROYAL ICING

Use this icing as mortar and trim for gingerbread houses.

1 pound confectioners' sugar
½ teaspoon cream of tartar
3 egg whites

In the bowl of an electric mixer, blend together all ingredients. Set speed on high and mix at least 7 minutes. Store in an airtight container until ready to use. Makes 2½ to 3 cups. Repeat recipe for decorating. Do not double the recipe. ■


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December features



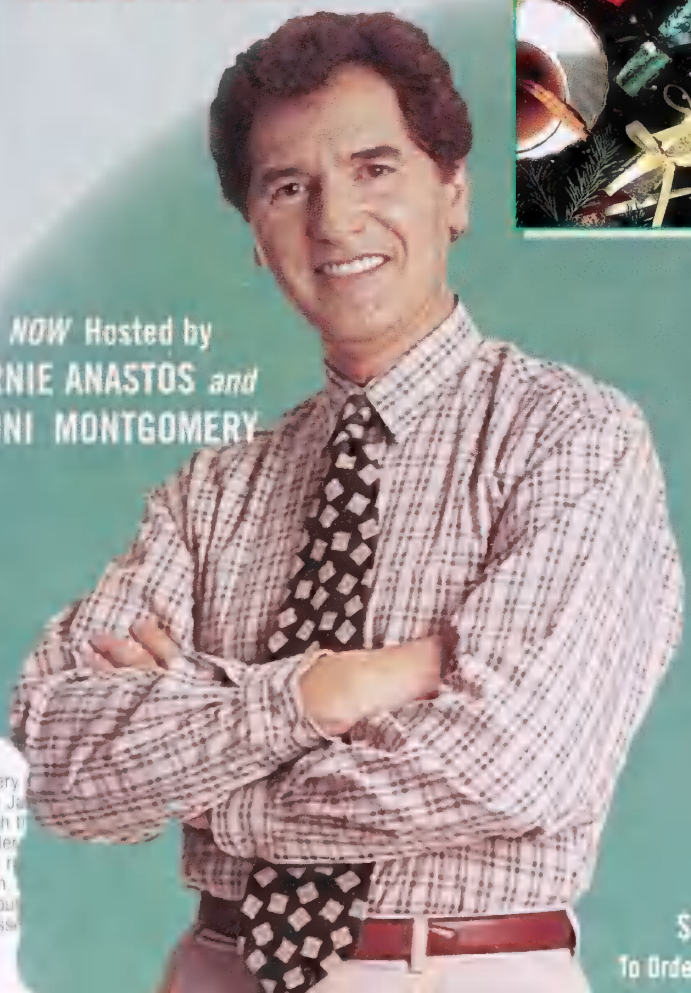
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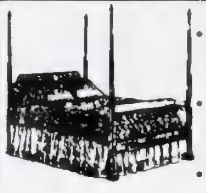
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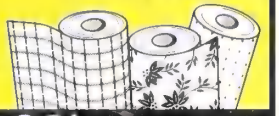
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1. Publication title: House Beautiful
2. Publication number: 530-330
3. Filing date: October 1, 1995
4. Issue frequency: Monthly
5. No. of issues published annually: 12
6. Annual subscription price: $19.97
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9. Full names and complete mailing addresses of publisher, editor, and managing editor:
 Publisher: The Hearst Corporation, 959 Eighth Avenue, New York, NY 10019-3795
 Editor: Louis Oliver Gropp, 1700 Broadway, New York, NY 10019-5970
 Publisher: Adrienne Cleere, 1700 Broadway, New York, NY 10019-5970
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11. Known bondholders, mortgagees, and other security holders owning or holding 1% or more of total amount of bonds, mortgages, or other securities: None
12. Not applicable
13. Publication name: House Beautiful
14. Issue date for circulation data below: October 1995
15. Extent and nature of circulation:

	Average no. copies each issue during preceding 12 months:	
A.	Total no. copies (net press run):	1,290,940
B.	Paid and/or requested circulation:	
	1. Sales through dealers and carriers, street vendors, and counter sales:	185,609
	2. Paid or requested mail subscriptions:	787,974
C.	Total paid and/or requested circulation (sum of 15b(1) and 15b(2)):	973,583
D.	Free distribution by mail (samples, complimentary, and other free):	15,849
E.	Free distribution outside the mail (carriers or other means):	0
F.	Total free distribution (sum of 15d and 15e):	15,849
G.	Total distribution (sum of 15c and 15f):	989,432
H.	Copies not distributed:	
	1. Office use, leftovers, spoiled	20,907
	2. Return from news agents	280,601
I.	Total (sum of 15g, 15h(1), and 15h(2)):	1,290,940
	Percent paid and/or requested circulation (15c/15g × 100):	98.4
	Actual no. copies of single issue published nearest to filing date:	
A.	Total no. copies (net press run):	1,278,977
B.	Paid and/or requested circulation:	
	1. Sales through dealers and carriers, street vendors, and counter sales:	173,733
	2. Paid or requested mail subscriptions:	781,267
C.	Total paid and/or requested circulation (sum of 15b(1) and 15b(2)):	955,000
D.	Free distribution by mail (samples, complimentary, and other free):	14,000
E.	Free distribution outside the mail (carriers or other means):	0
F.	Total free distribution (sum of 15d and 15e):	14,000
G.	Total distribution (sum of 15c and 15f):	969,000
H.	Copies not distributed:	
	1. Office use, leftovers, spoiled	24,100
	2. Return from news agents	285,877
I.	Total (sum of 15g, 15h(1), and 15h(2)):	1,278,977
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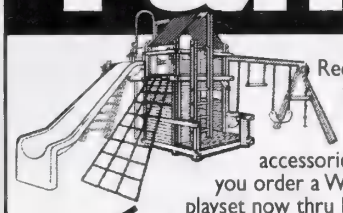
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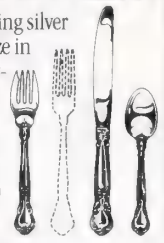
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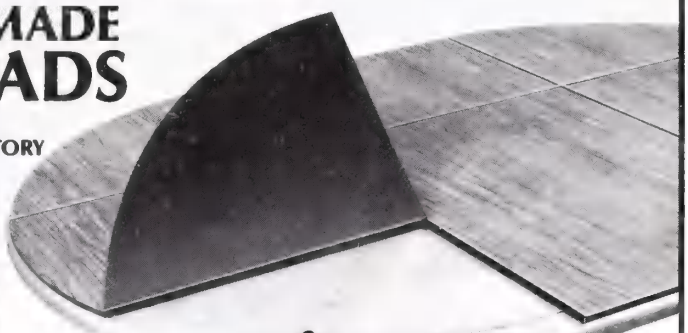
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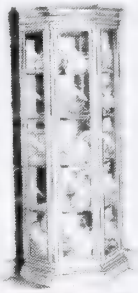
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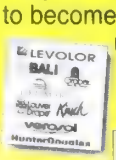
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Saving ways

BY DEE HARDIE

At last Butler Road, our passage to the outer world, has become an official recycling route. Every other Monday morning our old newspapers, which I layer into brown paper grocery bags, are picked up by the county's collection truck. On alternate Monday mornings our bottles and cans, packed in blue plastic bags, are taken away. This is a strict schedule and we keep it faithfully, as do our neighbors. Our son Tommy would have been so pleased that Baltimore County is trying to tidy up its ways. But to us it's really an old habit.

Twenty-two years ago, when Tommy was a high school junior in Baltimore, he started a recycling center by the back door of his school cafeteria. Naturally we played our part. Towers of tin cans teetered on our kitchen's deep windowsills waiting to be carried away. Great walls of newsprint were stacked everywhere. I was practically condemned to the stake if I used a newspaper to light the evening fire. Tommy was determined to give every soup can, every sports section a productive future. Thornhill was a subsection of the school's reclamation center. Every Friday he loaded it all into the family Land Rover and once again, for a few days, we could move freely from the stove to the table. I'm proud that in his tragically short life Tommy was ahead of his time.

You could say that our son got the impulse from us. When we restored Thornhill we were recycling a building, and we have been reusing inherited furniture from other people's houses all our married life. Any parent of a large family knows about the many tours of duty a piece of clothing can endure: hem up, hem down, again and again. And now two of our second-floor closets at Thornhill are squeezed shoulder-to-shoulder with the wardrobes our oldest grandchildren, Albert and Edith, have outgrown. Their mother Louise doesn't let anything go, but our less-populated house is where she stores it all. We are a holding center for all those small blue blazers and checked gingham pinafores waiting to serve younger cousins when they come of age.

I wore my curtain-turned-skirt to a New Year's Eve dinner in the remodeled baggage room of a onetime train station — my reborn outfit in a reborn space

I am into recycled clothing myself. The long woolen skirt I wear so often in the winter, a Hardie tartan, once curtained a window in the boys' bedroom (Scarlett O'Hara is not the only one to dance in a former curtain). I had a hard time finding the fabric in the first place, and when the boys moved away I decided it was my chance to act Scottish.

Some years ago I wore my curtain-turned-skirt to a New Year's Eve dinner in the remodeled baggage room of a onetime train station—my reborn outfit in a reborn space. The scene was the former Mount Royal Street station of the Baltimore & Ohio Railroad. It has been turned into a school for future sculptors, a vast studio for the Maryland Institute of Art. Arched and pillared, it is a proud building. That it was saved, that it is being used so wisely is a perfect example of recycling on a grand scale.

A handsome 154-year-old Maryland stone barn is where my good friend Joan, the proprietor of Glencoe Hair Designs, attempts to rehabilitate *me* every Friday—at least for a week. The section of the shop where I have my hair washed is exactly where the sheep manger was long ago. This is my favorite reclamation center.

Once the holiday season is over I even give our Christmas tree a second job to do. I hate to take it down, but when it's time I cut off the limbs and spread them like fans over my beds of daffodils and my bowknot rose garden. It is their Christmas gift of warmth and my way of knowing that my tree is still here. ■

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